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VOLUME I

JANUARY 1-15

DOUBLEDAY, DORAN & COMPANY, INC.
GARDEN CITY, NEW YORK

1928

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MEAD & COMPANY; 1894, BY BACHELLER SYNDICATE;
1895, BY MACMILLAN & COMPANY; 1899, BY RUDYARD
KIPLING; 1916, BY THE SUNWISE TURN, NEW YORK CITY**

**PRINTED IN THE UNITED STATES AT THE COUNTRY LIFE
PRESS, GARDEN CITY, N. Y.**

NEW YEAR'S EVE

From "In Memoriam"

*Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light;
The year is dying in the night;
Ring out, wild bells, and let him die.*

*Ring out the old, ring in the new;
Ring, happy bells, across the snow;
The year is going, let him go;
Ring out the false, ring in the true.*

*Ring out the grief that saps the mind,
For those that here we see no more;
Ring out the feud of rich and poor,
Ring in redress to all mankind.*

*Ring out a slowly dying cause
And ancient forms of party strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws.*

*Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.*

*Ring out old shapes of foul disease,
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.*

*Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ that is to be.*

ALFRED TENNYSON.

PUBLISHERS' NOTE

THE genesis of the University Library lies in a compilation of "Little Masterpieces," the first of which were published more than twenty-five years ago. The material included in these volumes was selected by able editors and writers whose experience was great and whose taste was excellent. Out of the "Little Masterpieces" grew a course in liberal education which was known as the Pocket University, and out of the Pocket University grew, finally, the University Library.

The publishers most gratefully acknowledge their debt to the editors who compiled the original volumes: Bliss Perry, Henry van Dyke, Hardin Craig, Thomas L. Masson, Asa Don Dickinson, the late Hamilton W. Mabie, George Iles, the late Dr. Lyman Abbott, and others.

Some of the most important material contained in the Pocket University is, of course, included in the University Library but the sequence has been entirely changed and the scope of the work greatly broadened. Fully two thirds of the material is new and the literature of the world has been ransacked to find appropriate text to fit the basic educational needs of the modern public.

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READING FOR JANUARY 1-15

THE UNIVERSITY LIBRARY

JANUARY I

THE BIRTHDAY OF THE INFANTA

IT WAS the birthday of the Infanta. She was just twelve years of age, and the sun was shining brightly in the gardens of the palace.

Although she was a real Princess and the Infanta of Spain, she had only one birthday every year, just like the children of quite poor people, so it was naturally a matter of great importance to the whole country that she should have a really fine day for the occasion. And a really fine day it certainly was. The tall striped tulips stood straight up upon their stalks, like long rows of soldiers, and looked defiantly across the grass at the roses, and said: "We are quite as splendid as you are now." The purple butterflies fluttered about with gold dust on their wings, visiting each flower in turn; the little lizards crept out of the crevices of the wall, and lay basking in the white glare; and the pomegranates split and cracked with the heat, and showed their bleeding red hearts. Even the pale yellow lemons, that hung in such profusion from the mouldering trellis and along the dim arcades, seemed to have caught a

richer color from the wonderful sunlight, and the magnolia trees opened their great globe-like blossoms of folded ivory, and filled the air with a sweet heavy perfume.

The little Princess herself walked up and down the terrace with her companions, and played at hide and seek round the stone vases and the old moss-grown statues. On ordinary days she was only allowed to play with children of her own rank, so she had always to play alone, but her birthday was an exception, and the King had given orders that she was to invite any of her young friends whom she liked to come and amuse themselves with her. There was a stately grace about these slim Spanish children as they glided about, the boys with their large-plumed hats and short fluttering cloaks, the girls holding up the trains of their long brocaded gowns, and shielding the sun from their eyes with huge fans of black and silver. But the Infanta was the most graceful of all, and the most tastefully attired, after the somewhat cumbrous fashion of the day. Her robe was of gray satin, the skirt and the wide puffed sleeves heavily embroidered with silver, and the stiff corset studded with rows of fine pearls. Two tiny slippers, with big pink rosettes, peeped out beneath her dress as she walked. Pink and pearl was her great gauze fan, and in her hair, which like an aureole of faded gold stood out stiffly round her pale little face, she had a beautiful white rose.

From a window in the palace the sad, melancholy

King watched them. Behind him stood his brother, Don Pedro of Aragon, whom he hated, and his confessor, the Grand Inquisitor of Granada, sat by his side. Sadder even than usual was the King, for as he looked at the Infanta bowing with childish gravity to the assembling courtiers, or laughing behind her fan at the grim Duchess of Albuquerque who always accompanied her, he thought of the young Queen, her mother, who but a short time before—so it seemed to him—had come from the gay country of France, and had withered away in the sombre splendor of the Spanish court, dying just six months after the birth of her child, and before she had seen the almonds blossom twice in the orchard, or plucked the second year's fruit from the old gnarled fig-tree that stood in the centre of the now grass-grown courtyard. So great had been his love for her that he had not suffered even the grave to hide her from him. She had been embalmed by a Moorish physician, who in return for this service had been granted his life, which for heresy and suspicion of magical practices had been already forfeited, men said, to the Holy Office, and her body was still lying on its tapestried bier in the black marble chapel of the palace, just as the monks had borne her in on that windy March day nearly twelve years before. Once every month the King, wrapped in a dark cloak and with a muffled lantern in his hand, went in and knelt by her side, calling out: "*Mi reina! Mi reina!*" and sometimes breaking through the formal eti-

quette that in Spain governs every separate action of life, and sets limits even to the sorrow of a King, he would clutch at the pale jewelled hands in a wild agony of grief, and try to wake by his mad kisses the cold painted face.

To-day he seemed to see her again, as he had seen her first at the Castle of Fontainebleau, when he was but fifteen years of age, and she still younger. They had been formally betrothed on that occasion by the Papal Nuncio in the presence of the French King and all the Court, and he had returned to the Escorial bearing with him a little ringlet of yellow hair, and the memory of two childish lips bending down to kiss his hand as he stepped into his carriage. Later on had followed the marriage, hastily performed at Burgos, a small town on the frontier between the two countries, and the grand public entry into Madrid with the customary celebration of high mass at the Church of La Atocha, and a more than usually solemn *auto-da-fe*, in which nearly three hundred heretics, amongst whom were many Englishmen, had been delivered over to the secular arm to be burned.

Certainly he had loved her madly, and to the ruin, many thought, of his country, then at war with England for the possession of the empire of the New World. He had hardly ever permitted her to be out of his sight; for her, he had forgotten, or seemed to have forgotten, all grave affairs of State; and, with that terrible blindness that passion brings upon its servants, he had failed to

notice that the elaborate ceremonies by which he sought to please her did but aggravate the strange malady from which she suffered. When she died he was, for a time, like one bereft of reason. Indeed, there is no doubt but that he would have formally abdicated and retired to the great Trappist monastery at Granada, of which he was already titular Prior, had he not been afraid to leave the little Infanta at the mercy of his brother, whose cruelty, even in Spain, was notorious, and who was suspected by many of having caused the Queen's death by means of a pair of poisoned gloves that he had presented to her on the occasion of her visiting his castle in Aragon. Even after the expiration of the three years of public mourning that he had ordained throughout his whole dominions by royal edict, he would never suffer his ministers to speak about any new alliance, and when the Emperor himself sent to him, and offered him the hand of the lovely Archduchess of Bohemia, his niece, in marriage, he bade the ambassadors tell their master that the King of Spain was already wedded to Sorrow and that though she was but a barren bride he loved her better than Beauty; an answer that cost his crown the rich provinces of the Netherlands, which soon after, at the Emperor's instigation, revolted against him under the leadership of some fanatics of Reformed Church.

His whole married life, with its fierce, fiery-colored joys and the terrible agony of its sudden ending, seemed to come back to him to-day as he

watched the Infanta playing on the terrace. She had all the Queen's pretty petulance of manner, the same willful way of tossing her head, the same proud curved beautiful mouth, the same wonderful smile—*vrai sourire de France* indeed—as she glanced up now and then at the window, or stretched out her little hand for the stately Spanish gentlemen to kiss. But the shrill laughter of the children grated on his ears, and the bright pitiless sunlight mocked his sorrow, and a dull odor of strange spices, spices such as embalmers use, seemed to taint—or was it fancy?—the clear morning air. He buried his face in his hands, and when the Infanta looked up again the curtains had been drawn, and the King had retired.

She made a little moue of disappointment, and shrugged her shoulders. Surely he might have stayed with her on her birthday. What did the stupid State affairs matter? Or had he gone to that gloomy chapel, where the candles were always burning, and where she was never allowed to enter? How silly of him, when the sun was shining so brightly, and everybody was so happy! Besides, he would miss the sham bull-fight for which the trumpet was already sounding, to say nothing of the puppet-show and the other wonderful things. Her uncle and the Grand Inquisitor were much more sensible. They had come out on the terrace, and paid her nice compliments. So she tossed her pretty head, and taking Don Pedro by the hand, she walked slowly down the steps toward a long pavilion of purple silk that had been

erected at the end of the garden, the other children following in strict order of precedence, those who had the longest names going first.

A procession of noble boys, fantastically dressed as toreadors, came out to meet her, and the young Count of Tierra-Nueva, a wonderfully handsome lad of about fourteen years of age, uncovering his head with all the grace of a born hidalgo and grandee of Spain, led her solemnly in to a little gilt and ivory chair that was placed on a raised dais above the arena. The children grouped themselves all round, fluttering their big fans and whispering to each other, and Don Pédro and the Grand Inquisitor stood laughing at the entrance. Even the Duchess—the Camerera-Mayor as she was called—a thin, hard-featured woman with a yellow ruff, did not look quite so bad-tempered as usual, and something like a chill smile flitted across her wrinkled face and twitched her thin, bloodless lips.

It certainly was a marvellous bull-fight, and much nicer, the Infanta thought, than the real bull-fight that she had been brought to see at Seville, on the occasion of the visit of the Duke of Parma to her father. Some of the boys pranced about on richly caparisoned hobby-horses brandishing long javelins with gay streamers of bright ribands attached to them; others went on foot waving their scarlet cloaks before the bull, and vaulting lightly over the barrier when he charged them; and as for the bull himself, he was just like a live bull, though he was only made of wicker-

work and stretched hide, and sometimes insisted on running round the arena on his hind legs, which no live bull ever dreams of doing. He made a splendid fight of it too, and the children got so excited that they stood up upon the benches, and waved their lace handkerchiefs and cried out: *Bravo toro! Bravo toro!* just as sensibly as if they had been grown-up people. At last, however, after a prolonged combat, during which several of the hobby-horses were gored through and through, and their riders dismounted, the young Count of Tierra-Neuva brought the bull to his knees, and having obtained permission from the Infanta to give the *coup de grace*, he plunged his wooden sword into the neck of the animal with such violence that the head came right off, and disclosed the laughing face of little Monsieur de Lorraine, the son of the French Ambassador at Madrid.

The arena was then cleared amidst much applause, and the dead hobby-horses dragged solemnly away by two Moorish pages in yellow and black liveries, and after a short interlude, during which a French posture-master performed upon the tight-rope, some Italian puppets appeared in the semi-classical tragedy of Sophonisba on the stage of a small theatre that had been built up for the purpose. They acted so well, and their gestures were so extremely natural that at the close of the play the eyes of the Infanta were quite dim with tears. Indeed some of the children really cried, and had to be comforted with sweet-

meats, and the Grand Inquisitor himself was so affected that he could not help saying to Don Pedro that it seemed to him intolerable that things made simply out of wood and colored wax, and worked mechanically by wires, should be so unhappy and meet with such terrible misfortunes.

An African juggler followed, who brought in a large flat basket covered with a red cloth, and having placed it in the centre of the arena, he took from his turban a curious reed pipe, and blew through it. In a few moments the cloth began to move, and as the pipe grew shriller and shriller two green and gold snakes put out their strange wedge-shaped heads and rose slowly up, swaying to and fro with the music as a plant sways in the water. The children, however, were rather frightened at their spotted hoods and quick darting tongues, and were much more pleased when the juggler made a tiny orange-tree grow out of the sand and bear pretty white blossoms and clusters of real fruit; and when he took a fan of the little daughter of the Marquis de Las-Torres, and changed it into a blue bird that flew all round the pavilion and sang, their delight and amazement knew no bounds. The solemn minuet, too, performed by the dancing boys from the church of Nuestra Senora Del Pilar, was charming. The Infanta had never before seen this wonderful ceremony which takes place every year at Maytime in front of the high altar of the Virgin, and in her honor; and indeed none of the royal family of Spain had entered the great cathedral of Saragossa since

a mad priest, supposed by many to have been in the pay of Elizabeth of England, had tried to administer a poisoned wafer to the Prince of the Asturias. So she had known only by hearsay of "Our Lad of Dance," as it was called, and it certainly was a beautiful sight. The boys wore old-fashioned court dresses of white velvet, and their curious three-cornered hats were fringed with silver and surmounted with huge plumes of ostrich feathers, the dazzling whiteness of their costumes, as they moved about in the sunlight, being still more accentuated by their swarthy faces and long black hair. Everybody was fascinated by the grave dignity with which they moved through the intricate figures of the dance, and by the elaborate grace of their slow gestures and stately bows, and when they had finished their performance and doffed their great plumed hats to the Infanta, she acknowledged their reverence with much courtesy, and made a vow that she would send a large wax candle to the shrine of Our Lady of Pilar in return for the pleasure that she had given her.

A troop of handsome Egyptians—as the gipsies were termed in those days—then advanced into the arena, and sitting down crosslegs, in a circle, began to play softly upon their zithers, moving their bodies to the tune, and humming, almost below their breath, a low, dreamy air. When they caught sight of Don Pedro they scowled at him, and some of them looked terrified, for only a few weeks before he had had two of their tribe hanged for sorcery in the market-place at Seville, but the

pretty Infanta charmed them as she leaned back peeping over her fan with her great blue eyes, and they felt sure that one so lovely as she was could never be cruel to anybody. So they played on very gently and just touching the cords of the zithers with their long pointed nails, and their heads began to nod as though they were falling asleep. Suddenly, with a cry so shrill that all the children were startled and Don Pedro's hand clutched at the agate pommel of his dagger, they leapt to their feet and whirled madly round the enclosure beating their tambourines and chanting some wild love-song in their strange guttural language. Then at another signal they all flung themselves again to the ground and lay there quite still, the dull strumming of the zithers being the only sound that broke the silence. After they had done this several times, they disappeared for a moment and came back leading a brown shaggy bear by a chain, and carrying on their shoulders some little Barbary apes. The bear stood upon his head with the utmost gravity, and the wizened apes played all kinds of amusing tricks with two gipsy boys who seemed to be their masters, and fought with tiny swords, and fired off guns, and went through a regular soldier's drill just like the King's own bodyguard. In fact, the gipsies were a great success.

But the funniest part of the whole morning's entertainment was undoubtedly the dancing of the little Dwarf. When he stumbled into the arena, waddling on his crooked legs and wagging

his huge misshapen head from side to side, the children went off into a loud shout or delight, and the Infanta herself laughed so much that the Camerera was obliged to remind her that although there were many precedents in Spain for a King's daughter weeping before her equals, there were none for a Princess of the blood royal making so merry before those who were her inferiors in birth. The Dwarf, however, was really quite irresistible, and even at the Spanish Court, always noted for its cultivated passion for the horrible, so fantastic a little monster had never been seen. It was his first appearance, too. He had been discovered only the day before, running wild through the forest, by two of the nobles who happened to have been hunting in a remote part of the great cork-wood that surrounded the town, and had been carried off by them to the Palace as a surprise for the Infanta; his father, who was a poor charcoal-burner, being but too well pleased to get rid of so ugly and useless a child. Perhaps the most amusing thing about him was his complete unconsciousness of his own grotesque appearance. Indeed he seemed quite happy and full of the highest spirits. When the children laughed, he laughed as freely and as joyously as any of them, and at the close of each dance he made them each the funniest of bows, smiling and nodding at them just as if he was really one of themselves, and not a little misshapen thing that Nature, in some humorous mood, had fashioned for others to mock at. As for the Infanta, she

absolutely fascinated him. He could not keep his eyes off her, and seemed to dance for her alone, and when at the close of the performance, remembering how she had seen the great ladies of the Court throw bouquets to Caffarelli, the famous Italian treble, whom the Pope had sent from his own chapel to Madrid that he might cure the King's melancholy by the sweetness of his voice, she took out of her hair the beautiful white rose, and partly for a jest and partly to tease the Camerera, threw it to him across the arena with her sweet smile, he took the whole matter quite seriously, and pressing the flower to his rough, coarse lips he put his hand upon his heart, and sank on one knee before her, grinning from ear to ear, and with his little bright eyes sparkling with pleasure.

This so upset the gravity of the Infanta that she kept on laughing long after the little Dwarf had run out of the arena, and expressed a desire to her uncle that the dance should be immediately repeated. The Camerera, however, on the plea that the sun was too hot, decided that it would be better that her Highness should return without delay to the Palace, where a wonderful feast had been already prepared for her, including a real birthday cake with her own initials worked all over it in painted sugar and a lovely silver flag waving from the top. The Infanta accordingly rose up with much dignity, and having given orders that the little Dwarf was to dance again for her after the hour of siesta, and conveyed her

thanks to the young Count of Tierra-Nueva for his charming reception, she went back to her apartments, the children following in the same order in which they had entered.

Now when the little Dwarf heard that he was to dance a second time before the Infanta, and by her own express command, he was so proud that he ran out into the garden, kissing the white rose in an absurd ecstasy of pleasure, and making the most uncouth and clumsy gestures of delight.

The Flowers were quite indignant at his daring to intrude into their beautiful home, and when they saw him capering up and down the walks and waving his arms above his head in such a ridiculous manner, they could not restrain their feelings any longer.

"He is really far too ugly to be allowed to play in any place where we are," cried the Tulips.

"He should drink poppy-juice, and go to sleep for a thousand years," said the great scarlet Lilies, and they grew quite hot and angry.

"He is a perfect horror!" screamed the Cactus. "Why, he is twisted and stumpy, and his head is completely out of proportion with his legs. Really he makes me feel prickly all over, and if he comes near me I will sting him with my thorns."

"And he has actually got one of my best blooms," exclaimed the White Rose-Tree. "I gave it to the Infanta this morning myself, as a birthday present, and he has stolen it from her." And she called out: "Thief, thief, thief!" at the top of her voice.

Even the red Geraniums, who did not usually give themselves airs, and were known to have a great many poor relations themselves, curled up in disgust when they saw him, and when the Violets meekly remarked that though he was certainly extremely plain, still he could not help it, they retorted with a good deal of justice that that was his chief defect, and that there was no reason why one should admire a person because he was incurable; and, indeed, some of the Violets themselves felt that the ugliness of the little Dwarf was almost ostentatious, and that he would have shown much better taste if he had looked sad, or at least pensive, instead of jumping about merrily, and throwing himself into such grotesque and silly attitudes.

As for the old Sundial, who was an extremely remarkable individual, and had once told the time of day to no less a person than the Emperor Charles V himself, he was so taken aback by the little Dwarf's appearance, that he almost forgot to mark two whole minutes with his long shadowy finger, and could not help saying to the great milk-white Peacock, who was sunning herself on the balustrade, that every one knew that the children of Kings were Kings, and that the children of charcoal-burners were charcoal-burners, and that it was absurd to pretend that it wasn't so; a statement with which the Peacock entirely agreed, and indeed screamed out: "Certainly, certainly," in such a loud, harsh voice, that the gold-fish who lived in the basin of the cool splashing fountain

put their heads out of the water, and asked the huge stone Tritons what on earth was the matter.

But somehow the Birds liked him. They had seen him often in the forest, dancing about like an elf after the eddying leaves, or crouched up in the hollow of some old oak tree, sharing his nuts with the squirrels. They did not mind his being ugly, a bit. Why, even the nightingale herself, who sang so sweetly in the orange groves at night that sometimes the Moon leaned down to listen, was not much to look at after all; and, besides, he had been kind to them, and during that terribly bitter winter, when there were no berries on the trees, and the ground was as hard as iron, and the wolves had come down to the very gates of the city to look for food, he had never once forgotten them, but had always given them crumbs out of his little hunch of black bread, and divided with them whatever poor breakfast he had.

So they flew round and round him, just touching his cheek with their wings as they passed, and chattered to each other, and the little Dwarf was so pleased that he could not help showing them the beautiful white rose, and telling them that the Infanta herself had given it to him because she loved him.

They did not understand a single word of what he was saying, but that made no matter, for they put their heads on one side, and looked wise, which is quite as good as understanding a thing, and very much easier.

The Lizards also took an immense fancy to him,

and when he grew tired of running about and flung himself down on the grass to rest, they played and romped all over him, and tried to amuse him in the best way they could. "Every one cannot be as beautiful as a lizard," they cried; "that would be too much to expect. And, though it sounds absurd to say so, he is really not so ugly after all, provided, of course, that one shuts one's eyes, and does not look at him." The Lizards were extremely philosophical by nature, and often sat thinking for hours and hours together, when there was nothing else to do, or when the weather was too rainy for them to go out.

The Flowers, however, were excessively annoyed at their behavior, and at the behavior of the birds. "It only shows," they said, "what a vulgarizing effect this incessant rushing and flying about has. Well-bred people always stay exactly in the same place, as we do. No one ever saw us hopping up and down the walks, or galloping madly through the grass after dragon-flies. When we do want change of air, we send for the gardener, and he carries us to another bed. This is dignified, and as it should be. But birds and lizards have no sense of repose, and indeed birds have not even a permanent address. They are mere vagrants like the gipsies, and should be treated in exactly the same manner." So they put their noses in the air, and looked very haughty, and were quite delighted when after some time they saw the little Dwarf scramble up from the grass, and make his way across the terrace to the palace.

"He should certainly be kept indoors for the rest of his natural life," they said. "Look at his hunched back, and his crooked legs," and they began to titter.

But the little Dwarf knew nothing of all this. He liked the birds and the lizards immensely, and thought that the flowers were the most marvellous things in the whole world, except of course the Infanta, but then she had given him the beautiful white rose, and she loved him, and that made a great difference. How he wished that he had gone back with her! She would have put him on her right hand, and smiled at him, and he would have never left her side, but would have made her his playmate, and taught her all kinds of delightful tricks. For though he had never been in a palace before, he knew a great many wonderful things. He could make little cages out of rushes for the grasshoppers to sing in, and fashion the long-jointed bamboo into the pipe that Pan loves to hear. He knew the cry of every bird, and could call the starlings from the tree-top, or the heron from the mere. He knew the trail of every animal, and could track the hare by its delicate footprints, and the boar by the trampled leaves. All the wild-dances he knew, the mad dance in red raiment with the autumn, the light dance in blue sandals over the corn, the dance with white snow-wreaths in winter, and the blossom-dance through the orchards in spring. He knew where the wood-pigeons built their nests, and once when a fowler had snared the parent

birds, he had brought up the young ones himself, and had built a little dovecot for them in the cleft of a pollard elm. They were quite tame, and used to feed out of his hands every morning. She would like them, and the rabbits that scurried about in the long fern, and the jays with their steely feathers and black bills, and the hedgehogs that could curl themselves up into prickly balls, and the great wise tortoises that crawled slowly about, shaking their heads and nibbling at the young leaves. Yes, she must certainly come to the forest and play with him. He would give her his own little bed, and would watch outside the window till dawn, to see that the wild horned cattle did not harm her, nor the gaunt wolves creep too near the hut. And at dawn he would tap at the shutters and wake her, and they would go out and dance together all the day long. It was really not a bit lonely in the forest. Sometimes a Bishop rode through on his white mule, reading out of a painted book. Sometimes in their green velvet caps, and their jerkins of tanned deerskin, the falconers passed by with hooded hawks on their wrists. At vintage-time came the grape-treaders, with purple hands and feet, wreathed with glossy ivy and carrying dripping skins of wine; and the charcoal-burners sat round their huge braziers at night, watching the dry logs charring slowly in the fire, and roasting chestnuts in the ashes, and the robbers came out of their caves and made merry with them. Once, too, he had seen a beautiful procession winding

up the long dusty road to Toledo. The monks went in front singing sweetly, and carrying bright banners and crosses of gold, and then, in silver armor, with matchlocks and pikes, came the soldiers, and in their midst walked three barefooted men, in strange yellow dresses painted all over with wonderful figures, and carrying lighted candles in their hands. Certainly there was a great deal to look at in the forest, and when she was tired he would find a soft bank of moss for her, or carry her in his arms, for he was very strong, though he knew that he was not tall. He would make her a necklace of red bryony berries, that would be quite as pretty as the white berries that she wore on her dress, and when she was tired of them, she could throw them away, and he would find her others. He would bring her acorn-cups and dew-drenched anemones, and tiny glow-worms to be stars in the pale gold of her hair.

But where was she? He asked the white rose, and it made him no answer. The whole palace seemed asleep, and even where the shutters had not been closed, heavy curtains had been drawn across the windows to keep out the glare. He wandered all round looking for some place through which he might gain an entrance, and at last he caught sight of a little private door that was lying open. He slipped through, and found himself in a splendid hall, far more splendid, he feared, than the forest, there was so much more gilding everywhere, and even the floor was made of great colored stones fitted together into a sort of

geometrical pattern. But the little Infanta was not there, only some wonderful white statues that looked down on him from their jasper pedestals with sad blank eyes and strangely smiling lips.

At the end of the hall hung a richly embroidered curtain of black velvet, powdered with suns and stars, the King's favorite devices, and brodered on the color he loved best. Perhaps she was hiding behind that? He would try, at any rate.

So he stole quietly across, and drew it aside. No; there was only another room, though a prettier room, he thought, than the one he had just left. The walls were hung with a many-colored green arras of needle-wrought tapestry representing a hunt, the work of some Flemish artists who had spent more than seven years in its composition. It had once been the chamber of Jean le Fou, as he was called, that mad King who was so enamored of the chase that he had often tried in his delirium to mount the huge rearing horses and to drag down the stag on which the great hounds were leaping, sounding his hunting horn, and stabbing with his dagger at the pale flying deer. It was now used as the council-room, and on the centre table were lying the red portfolios of the ministers, stamped with the gold tulips of Spain and with the arms and emblems of the house of Hapsburg.

The little Dwarf looked in wonder all round him, and was half afraid to go on. The strange, silent horsemen that galloped so swiftly through the long glades without making any noise seemed

to him like those terrible phantoms of whom he had heard the charcoal-burners speaking—the Comprachos, who hunt only at night, and if they meet a man, turn him into a hind, and chase him. But he thought of the pretty Infanta, and took courage. He wanted to find her alone, and to tell her that he too loved her. Perhaps she was in the room beyond.

He ran across the soft Moorish carpets, and opened the door. No! She was not here either. The room was quite empty.

It was a throne-room, used for the reception of foreign ambassadors, when the King which, of late had not been often, consented to give them a personal audience; the same room in which, many years before, envoys had appeared from England to make arrangements for the marriage of their Queen, then one of the Catholic sovereigns of Europe, with the Emperor's eldest son. The hangings were of gilt Cordovan leather, and a heavy gilt chandelier with branches for three hundred wax lights hung down from the black and white ceiling. Underneath a great canopy of gold cloth, on which the lions and towers of Castile were brodered in seed pearls, stood the throne itself, covered with a rich pall of black velvet studded with silver tulips and elaborately fringed with silver and pearls. On the second step of the throne was placed the kneeling-stool of the Infanta, with its cushion of cloth of silver tissue, and below that again, and beyond the limit of the canopy, stood the chair for the Papal

Nuncio, who alone had the right to be seated in the King's presence on the occasion of any public ceremonial, and whose Cardinal's hat, with its tangled scarlet tassels, lay on a purple tabouret in front. On the wall, facing the throne, hung a life-sized portrait of Charles V in hunting dress, with a great mastiff by his side, and a picture of Philip II receiving the homage of the Netherlands occupied the centre of the other wall. Between the windows stood a black ebony cabinet inlaid with plates of ivory, on which the figures from Holbein's "Dance of Death" had been graved—by the hand, some said, of that famous master himself.

But the little Dwarf cared nothing for all this magnificence. He would not have given his rose for all the pearls on the canopy, nor one white petal of his rose for the throne itself. What he wanted was to see the Infanta before she went down to the pavilion, and to ask her to come away with him when he had finished his dance. Here, in the palace, the air was close and heavy, but in the forest the wind blew free, and the sunlight with wandering hands of gold moved the tremulous leaves aside. There were flowers, too, in the forest, not so splendid, perhaps, as the flowers in the garden, but more sweetly scented for all that; hyacinths in early spring that flooded with waving purple the cool glens and grassy knolls; yellow primroses that nestled in little clumps round the gnarled roots of the oak trees; bright celandine and blue speedwell, and irises lilac and gold. There were gray catkins on the hazels, and the

foxgloves drooped with the weight of their dappled bee-haunted cells. The chestnut had its spires of white stars, and the hawthorn its pallid moons of beauty. Yes: surely she would come if he could only find her! She would come with him to the fair forest, and all day long he would dance for her delight. A smile lit up his eyes at the thought, and he passed into the next room.

Of all the rooms this was the brightest and the most beautiful. The walls were covered with a pink-flowered Lucca damask, patterned with birds and dotted with dainty blossoms of silver; the furniture was of massive silver festooned with florid wreaths and swinging Cupids; in front of the two large fireplaces stood great screens broidered with parrots and peacocks, and the floor, which was of sea-green onyx, seemed to stretch far away into the distance. Nor was he alone. Standing under the shadow of the doorway, at the extreme end of the room, he saw a little figure watching him. His heart trembled, a cry of joy broke from his lips, and he moved out into the sunlight. As he did so, the figure moved out also, and he saw it plainly.

The Infanta! It was a monster, the most grotesque monster he had ever beheld. Not properly shaped, as all other people were, but hunchbacked, and crooked-limbed, with huge lolling head and mane of black hair. The little Dwarf frowned, and the monster frowned also. He laughed, and it laughed with him, and held its hands to its sides,

just as he himself was doing. He made it a mocking bow, and it returned him a low reverence. He went toward it, and it came to meet him, copying each step that he made, and stopping when he stopped himself. He shouted with amusement, and ran forward, and reached out his hand, and the hand of the monster touched his, and it was as cold as ice. He grew afraid, and moved his hand across, and the monster's hand followed it quickly. He tried to press on, but something smooth and hard stopped him. The face of the monster was now close to his own, and seemed full of terror. He brushed his hair off his eyes. It imitated him. He struck at it, and it returned blow for blow. He loathed it, and it made hideous faces at him. He drew back, and it retreated.

What is it? He thought for a moment, and looked round at the rest of the room. It was strange, but everything seemed to have its double in this invisible wall of clear water. Yes, picture for picture was repeated, and couch for couch. The sleeping Faun that lay in the alcove by the doorway had its twin brother that slumbered, and the silver Venus that stood in the sunlight held out her arms to a Venus as lovely as herself.

Was it Echo? He had called to her once in the valley, and she had answered him word for word. Could she mock the eye as she mocked the voice? Could she make a mimic world just like the real world? Could the shadows of things have color and life and movement? Could it be that——?

He started, and taking from his breast the

beautiful white rose, he turned round, and kissed it. The monster had a rose of its own, petal for petal the same! It kissed it with like kisses, and pressed it to his heart with horrible gestures.

When the truth dawned upon him, he gave a wild cry of despair, and fell sobbing to the ground. So it was he who was misshapen and hunchbacked, foul to look at and grotesque. He himself was the monster, and it was at him that all the children had been laughing, and the little Princess who he had thought loved him—she, too, had been merely mocking at his ugliness, and making merry over his twisted limbs. Why had they not left him in the forest, where there was no mirror to tell him how loathsome he was? Why had his father not killed him, rather than sell him to his shame? The hot tears poured down his cheeks, and he tore the white rose to pieces. The sprawling monster did the same, and scattered the faint petals in the air. It grovelled on the ground, and, when he looked at it, it watched him with a face drawn with pain. He crept away, lest he should see it, and covered his eyes with his hands. He crawled, like some wounded thing, into the shadow, and lay there moaning.

And at that moment the Infanta herself came in with her companions through the open window, and when they saw the ugly little Dwarf lying on the ground and beating the floor with his clenched hands, in the most fantastic and exaggerated manner, they went off into shouts of happy laughter, and stood all round him and watched him.

"His dancing was funny," said the Infanta; "but his acting is funnier still. Indeed he is almost as good as the puppets, only of course not quite so natural." And she fluttered her big fan, and applauded.

But the little Dwarf never looked up, and his sobs grew fainter and fainter, and suddenly he gave a curious gasp, and clutched his side. And then he fell back again, and lay quite still.

"That is capital," said the Infanta, after a pause; "but now you must dance for me."

"Yes," cried all the children, "you must get up and dance, for you are as clever as the Barbary apes, and much more ridiculous."

But the little Dwarf made no answer.

And the Infanta stamped her foot, and called out to her uncle, who was walking on the terrace with the Chamberlain, reading some despatches that had just arrived from Mexico, where the Holy Office had recently been established. "My funny little Dwarf is sulking," she cried, "you must wake him up, and tell him to dance for me."

They smiled at each other, and sauntered in, and Pon Pedro stooped down, and slapped the Dwarf on the cheek with his embroidered glove. "You must dance," he said, "*petit monstre*. You must dance. The Infanta of Spain and the Indies wishes to be amused."

But the little Dwarf never moved.

"A whipping master should be sent for," said Don Pedro wearily, and he went back to the terrace. But the Chamberlain looked grave, and he

knelt beside the little Dwarf, and put his hand upon his heart. And after a few moments he shrugged his shoulders, and rose up, and having made a low bow to the Infanta, he said: "Mi bella Princesa, your funny little Dwarf will never dance again. It is a pity, for he is so ugly that he might have made the King smile."

"But why will he not dance again?" asked the Infanta, laughing.

"Because his heart is broken," answered the Chamberlain.

And the Infanta frowned, and her dainty rose-leaf lips curled in pretty disdain. "For the future let those who come to play with me have no hearts," she cried, and she ran out into the garden.

OSCAR WILDE.

JANUARY 2

WE GO TO THE WICKED CITY*

"Sail forth! Steer for the deep waters only!
For we are bound where mariner has not yet dared to go,
And we risk the ship, ourselves and all."

WHEN the Great War broke into my quiet it changed all things for me. I am a settled countryman and love well the hills of Hempfield, where I live, and my own wide valley and the pleasant open fields; but in war you do not do what you wish but what you must.

I had to live in a City—at first sadly enough—and there I wrote laborious articles and books. For it was not with a sword, nor yet with a plough that I served, but with a pen. That drudgery!

But at the same time I was living another book—a high, free, true, adventurous book. And this I have been writing down a little at a time, as I could, for seven years. (It is more than seven years since "Great Possessions," more than seventeen since "Adventures in Contentment.") I have called it from the first "Adventures in Understanding," for it seemed to me that in the City I came to understand many strange new

*From "Adventures in Understanding," by permission of the author.

things, both without and within, new things about life and people, and the way to live.

I shall never forget the strange sense of adventure I had when we arrived at our chosen lodging: the old doorway with the fanlight over it and an aged wistaria vine tightly twisted into the rusty iron railings.

"That," said I to Harriet, pointing to a tree that looked hopefully around the corner from the alley into the street, like a gossiping old woman, "is a Tree of Heaven."

This old part of the city is full of such ailanthus trees, which have a peculiar personality of their own. I came later to wonder at them and somewhat to like them for the cheerful way in which they accepted the hard fate of growing in back alleys, in the crevices of brick walls, or among paving-stones. But Harriet looked sceptical and seemed to doubt whether a true tree of heaven could be so much at home in a city.

Presently the door opened at the hand of the redoubtable Mrs. Jensen, who, I promise you, shall be much better known to you in the future.

The curious smell of living when the door opened; and the mystery of the long, narrow, dim stairway upward.

"Here we are," said I.

Harriet said nothing grimly, but I know as well what she was thinking as though she spoke aloud:

"Now, I wonder who lived here before, and whether they were nice, respectable, clean people."

The English language has one adequate word to

express Harriet's approach to these complicated wonders: "Gingerly."

I have since looked up this excellent word in my dictionary:

"Gingerly: in a cautious, scrupulous, or fastidious manner."

And the quotation given to illustrate the word:

"*Gingerly*, and as if treading upon eggs, Cuddie began to ascend the well-known pass." Scott: *Old Mortality*. Vol. II, p. 53 (T. & F., 1867).

Since then, whenever I think of Harriet with her umbrella and armadillo basket mounting those wild, dark stairs to our chosen tower, I say to myself, under my breath:

"Gingerly, as if treading upon eggs, Cuddie began to ascend the well-known pass."

As for me, I liked, at once, the old street and the old house with the lichens of human living upon it; and the old rooms which were to be ours, and the wide court at the back with ailanthus trees in it and little fenced yards, and, here and there, on a clothes-line, a domestic tragedy. An old street, in an old, forgotten, neglected corner of the town! But I liked such places: old, quiet places, places to look out of; old, still, sunny places, and beautiful people going by. I like to think of windows that have been much looked through; rooms full of thoughts left over out of life. There is a chill, inhuman cleanness about a new place; but something warm, familiar, pleasing in an old house. Here men have dreamed and women loved; here, possibly one was born and one

died. Here a fool meditated a selfish deed, thinking it would bring him happiness; and a wise man reflected upon the folly of taking anything for himself out of life that all other men could not also have for themselves upon the same terms (as Whitman says). Something, I scarcely know what, but it is real, seems to remain of all human contacts. Nothing human is ever wholly lost.

"But," said Harriet sensibly, "most people are so careless—so dirty!" (She thinks I have queer ideas.)

"Harriet," I replied, "I wish they weren't; but still I've got to have them. They're valuable. I can't get along without a single one of them. And," said I, "you remember what Henry James's artist replied to the critic who found so much dirt in Old Rome: 'What you call dirt,' said this artist, 'we call color.'"

To this remark Harriet deigned no reply.

I may as well confess, first as last, that I found the early days of our life in the city not easy to bear. I used to find myself thinking of a little turning in the country road near the Hempfield creamery, where one catches the first clear view of the hills—I kept thinking of that particular turning and the smoke I could often see from our own chimney. I am a friendly man and love people who pass by. Often and often, in the country, have I stopped work in my field or orchard to beard a passing traveler in the road and "swop a lie with him," as we sometimes say. Your country traveler likes to be stopped and asked the price

of apples or told about the condition of the weather (which he knows already).

But the people in the city streets: How they surged by entirely regardless of me! They did not seem to know that I was there. I was oppressed with populations, overcome with speed. It seemed to me that there was no place anywhere to be quiet or to think, no height from which I could look away to distant beautiful things.

Moreover, I found my labor heavy and difficult. A man should never write under compulsion: a man should write only when he is in love with somebody or something (as I am now). But in these days the Press was to me an inhuman monster, black with ink, roaring and ravening, pursuing me in a kind of nightmare race—pressing, pressing!—with me just escaping each week from being swallowed alive. All this, added to the sense I had of a thundering Great War going on just around the corner (or so it seemed), made it appear for a time as if everything fine, simple, natural, beautiful in the world had shriveled up and blown away.

So often the only way to get a man to look up is to get him down. A man utterly on his back has to look up. I remember one evening, after many days of dull labor, glancing out of the window near my table.

It was May, with a kind of softness in the air. The sun was going down, but still glowed upon the upper stories of the houses opposite. On an iron balcony I could see a child leaning to look over

into the shadowy valley below. Men and women were here and there in the curious little boarded yards, working or talking.

Suddenly, something down deep within me seemed to come alive. I cannot rightly describe it; but all at once this scene, which had scarcely before awakened any reaction at all within me—unless it was aversion—became strangely and suddenly interesting, curious, human. I seemed to catch a harmony I had not heard before.

I leaned farther out.

The ailanthus trees were coming into leaf and held up to me their new green whorls—the peace offering of spring. I could hear pleasant confused voices without catching distinctly any words at all.

Presently a girl's voice from some near-by open window—though I could not see the girl herself—broke out singing:

“There are smiles——”

An instant later the half-mocking voice of a boy, from another window, joined in: “smiles that make you s-a-a-d”—and I heard the girl's voice trailing away in laughter.

All at once the oppression of the city, the oppression of too many people, left me. It seemed curiously and newly interesting to have all around me so many human beings, so much warm, strange, tragic, beautiful, brief human life.

I leaned still farther out.

Such a variety of odd activities! What were

they all doing? What were they thinking about? Were they happy? Or miserable? What did they read? Had they any God? And, above all, why did they live all crowded together in such honeycombs of places, when there was room enough and to spare in the open country?

"How excited you look," said Harriet, when I turned to glance at her.

"Harriet," said I, "have you thought of all the extraordinary and interesting things that must be happening at this moment in these little pigeon-holes of places, in these caverns and burrows and strange passageways?"

"No," said Harriet, "I have not."

"I think," said I, "that I have never before seen such a tangle of human life as there is right here under our eyes. I did not know it was here before. It seems to me I'd like to get down into it—all over."

It was then that I had the curious flashing vision (I'm going to confess everything!) of this room of mine at the dingy top of a city lodging house as a Tower. It improved it immediately. It was my Tower: and this was the City Wall I lived upon; high up, overlooking the world. It was something to live in a Tower on the Wall of the City, I would have you know. One could see much from a Tower!

"David," said Harriet, "what *are* you laughing at?"

"Do you remember, Harriet, when Nehemiah was rebuilding the wall of Jerusalem?"

"Yes," said Harriet.

"And how they got tired of seeing him perched up there and wanted him to come down among common human beings and be sociable?"

"Yes," said Harriet; "but——"

"And do you remember what Nehemiah said: 'I am doing a great work, so that I cannot come down.'"

When I said no more, Harriet asked presently, "What of it, David?"

"Well," said I, "it's extraordinary how many men think they are doing a Great Work and cannot come down."

"But Nehemiah *was* doing a great work," said Harriet.

"That," said I, "is different."

After that my nights and Sundays began to be much more cheerful. I began to go all about our neighborhood, first, like a careful explorer, near shore, but little by little I ventured into deeper waters and sailed by unknown countries. And I began to look upon these shores for some native I could pounce upon, like a kind of good-humored pirate, and carry off captive to my Tower. It seemed to me that there must be a way, if one could find it, of getting to these strange people.

When once we come to this mood, adventure is never far in the offing, and comes upon us in the most surprising ways.

If any one had told me that I should stumble upon my first adventure at the foot of my own

Tower, I should surely not have believed it—but so it was. For adventure is like love—we do not have to seek far for it; we can begin anywhere. I think sometimes we mistake the nature both of love and of adventure; and sit by waiting for someone else to begin the loving, or for some fine and thrilling thing to happen to us. But true love is not like that—nor yet beautiful adventure. Love comes of loving first, and adventure, because we have it in the soul of us.

I had come down the stairs at evening and stood looking up the street. In the block above, an Italian was playing on a street organ. Rendered soft by the distance, it was somehow sweet to hear. An evening breeze off the harbor, with a touch of salt in it, came cheerfully in at one end of the street and went out at the other. I had to admit, grudgingly, that the city, after all, had a kind of beauty of its own.

Presently my eye lighted upon the substantial figure of Mrs. Jensen, standing below me in the little front area-way that led into her basement burrow. She had her hands folded upon her capacious apron and was looking out for a moment in the cool of the evening, benevolently, upon the passing world.

“Good-evening, Mrs. Jensen,” said I.

“Good-evening,” said she.

I think I profit by looking something like a farmer.

“Did you ever live in the country, Mrs. Jensen?” I asked.

"No," said she.

"Never had any hens, or pigs, or bees?"

"No," said she.

"Never made a garden?"

"No," said she; "but Jensen, he's crazy about gardens. Jensen, he makes gardens in the house."

She spoke in a rather guttural voice, with a slight foreign inflection.

"Does he? What kind of a garden? Right here in the city?"

"Sure," said Mrs. Jensen broadly. "Sure. Every year he has flowers, and sometimes vegetables. Oh, not many, but good. This year the vegetable he is planting is punkin."

"But how can he do it?" said I, in astonishment.

"How can any one make a garden among all these stones?"

When Mrs. Jensen laughs she shakes in the middle. I could see I had her interested, and presently she was leading me down the steps and through a dark passageway to a large room at the back of the house.

"Jensen," said she, "here's Mr. Grayson, and he wants to see how you plant vegetables."

At this I saw a man, who had been stooping over at work near the window, rise up and face me. He was a slight man with graying hair thrust back in disorder. He looked a little like pictures I have seen of Beethoven. A fine, sensitive, serene face, upon which was written as it were in capital letters, "Impractical." But I liked him at once.

Jensen smiled deprecatingly at this bold introduction. I could see that he was embarrassed.

"I'm from the country," said I, "and I like to see things grow. I was surprised to hear about your flowers——"

"And vegetables," put in Mrs. Jensen.

"Oh, it is nothing," said he.

He said "iss nutting," for he had still more of the foreign burr in his voice than his wife. He was a Dane.

At that I discovered that the whole back window was full of bloom. On little shelves cunningly constructed close to the glass were many pots containing daffodils, narcissus, and tulips, now coming into full blossom and filling the air with as rare a fragrance as ever in the country.

"How fine your flowers are!" I exclaimed.

"It iss nutting!" And he spread out his hand apologetically.

"He makes nutting of ever'ting," remarked Mrs. Jensen.

"We have not here enough sunlight," he said. "They grow veak. It iss not like the country."

But they gave true evidence of much loving care. I know well the sign of the man who loves growing things: how his hands touch them gently. It took no time at all to warm him into enthusiasm. His face began to flush and a light came into his eyes. He told me of each variety and even the peculiarities of each plant, the obstinacy of this one, the enterprise of that one, how this one was tricky and that thirsty.

"But where is your vegetable garden?" I asked presently.

"This year," remarked Mrs. Jensen, "the vegetable he is planting is punkin."

Jensen led me out of the door into the little pocket-handkerchief of a stone court. I did not see so much as a square foot of garden space.

"There," said he with pride.

Close to the wall stood a large wooden box filled with earth. Jensen told me how he had brought in this earth pail by pail from a distant lot, and how he had gathered manure from the street outside; he showed me the cunning device he had invented for sprinkling his garden by way of a bit of hose from the kitchen tap just within the window. All around the edges of his box he had radishes and lettuce, already growing quite thriftily, and in each corner, with mathematical precision, he had set a cabbage plant; but what he especially pointed out was the new adventure of the year—pumpkins—which were just thrusting their bent green knees out of the moist earth. Jensen tenderly flicked away a bit of earth here and there as if to help them in their struggle to emerge.

"Jensen, he likes vegetables," said Mrs. Jensen.

"But where in the world," I asked, thinking of the activities of a really energetic pumpkin vine, "are they to run to?"

This caused Jensen to laugh aloud, and with the greatest triumph. His face literally glowed.

"It iss so in the city," said he, "that there iss not room to grow out, so ve grow up!"

He illustrated this process vividly with both head and arms.

"So vit men, so vit punkins."

I saw then that here was a philosopher as well as a gardener—though I knew beforehand that all true gardeners become, sooner or later, philosophers.

Jensen showed me with delight a little trellis he was then building on the brick wall leading upward.

"Ve haf plenty room," said he, chuckling; "ve can go up to the sky!"

I had a vision of great yellow pumpkins adorning the side of the house all the way up, which was altogether so amusing that I couldn't help laughing.

"But when the pumpkins get large," I asked, "how are you going to keep them from breaking away or pulling the vines down?"

I wish you could have seen Jensen at that moment—tapping his head with two fingers, his eyes twinkling, saying mysteriously:

"I haf a great idea,"—but refusing to tell me what it was.

At this I glanced at Mrs. Jensen. There she stood, shaking her head slowly from side to side and saying:

"Jensen, he lofes vegetables."

But the wonders had only begun. Jensen now exhibited another box, much smaller, so that it

could be carried in, if necessary. He did not need to show me what it contained, for no sooner did he open the grated lid than I had olfactory information! Rabbits. He pointed out the pair and observed:

"There will be more soon," which I did not doubt.

From this we went inside, and I made the acquaintance of his sleepy canary birds, each in a cage of its own, for which Jensen had made curtains to keep out the evening light. There were also a bowl of goldfish and a cat. He came so near having a complete menagerie that I asked finally in my soberest voice:

"Where's the pony?"

They both looked at me in solemn surprise. Jensen recovered first.

"Ach, you are a joker." Only he said, "yoker."

Mrs. Jensen here put in, as though somehow to answer a reasonable question.

"Jonas, he hass a flivver."

Jonas, I learned, was their son. I had no premonition then of what possibilities and excitements were wrapped up in the "flivver" of Jonas. That is another epic.

I cannot tell what delight I took in all these simple discoveries. I suppose they could have been duplicated in a thousand cramped yards and area-ways in that great city, but they were new to me. And it seemed to me, in the warmth of my enthusiasm, that here, in this dim basement, was a kind of ideal life—nature indeed

balked, but human nature somehow triumphant under handicaps. Here were people who managed to live interestingly. But it is a strange thing that people who get the credit of living ideal lives often do not see it in that light at all. No sooner did I try to express something of my feeling than I unloosened the floods.

"Ah," said Mrs. Jensen, in her guttural voice, "we have great troubles."

I looked at Jensen; the glow was dying out of his face. He was beginning to be uncomfortable, for he plainly knew what was coming. A moment before he had been the master, exhibiting his triumphs, and Mrs. Jensen was the worshipful follower, hanging breathless upon his words; but now she turned upon him suddenly, with a kind of indignation:

"Jensen, he can't get vork. He try and try, and he cannot get vork."

Jensen hung his head but said nothing.

"He iss no good, Jensen: he iss afraid of ever't'ing. He goes to ask for vork, and when the boss says 'No,' Jensen goes away. He should not go away. He should ask, 'Why?' Iss there not vork in America? Do not Americans have books to bind?"

By this time she had become vehement and glared fiercely upon poor Jensen, who seemed more and more to shrink into his unworthiness. Yes, he looked like some dreamy Beethoven. . . .

"So Mr. Jensen is a bookbinder," I said, to relieve the situation.

"He iss too much an artist for America. All they say in America is 'Qvick, qvick.' They do not want good vork, only qvick, qvick vork. And Jensen, he iss not qvick!"

And then, the hopelessness of the situation overcoming her, she seemed fairly to swell up in her indignation:

"Jensen, he vill not try qvickness. I tell him he live in America he must be qvick. But he say, 'I cannot be qvick.' Sooch a man!"

"I wonder," I said, "if any real artist is ever quick." But my remark made no impression whatever. She shook her head in complete helplessness.

"Ah, ve have such troubles. Food it costs so much and the rent is so high. And Jonas, he must have his flivver. Ah! ve have troubles."

Poor Jensen. He stood with hanging head, saying never a word. It was evidently an old experience with him.

"Well," I said, "I am interested in books. What kind of books do you bind?"

At this Mrs. Jensen started up with alacrity. "I vill show you," said she.

So she went to a drawer in a kind of dresser and took out a parcel carefully wrapped in paper. This she unrolled and took out a leather-covered box beautifully fitted together. Opening this with hands as tender as those of a mother, she drew out a book. Jensen stood still, hanging his head, and did not look up. Mrs. Jensen handed the book to me with every solicitude. I thought

it at the moment truly the most beautiful thing of the kind I had ever seen, rich green morocco, hand tooled in red and gold; all exquisitely perfect.

"What a beautiful piece of work!" I exclaimed.

I saw Jensen's head slowly rising. I looked at the book more closely.

"How perfectly your satin inner covers match the morocco!" I said.

At this Jensen took a step toward me and half lifted his hands.

"And where did you get such a design for the lettering? It's wonderful!"

"Ah! So you like it!" said Jensen.

I wish you could have seen the change in the man; from deepest dejection all in a moment to pride and power. He thrust one hand through his hair as though he were about to sit down and play a sonata. Then he took the book from me, and with a touch of loving tenderness, turned it over and over in his hands; showed me each difficult excellence, the tooling, the lettering, the pasting, the pressing. His face was glowing again and his eyes shining. His whole aspect became one of masterly dignity and pride. At the same time Mrs. Jensen seemed to fade away or shrink down again into her former place as worshipful admirer. It was as good as a play. She stood by, occasionally remarking, in her guttural voice, and with unmistakable pride:

"Ah, Jensen, he iss an artist!"

Then she would pause a moment, as though

struggling with herself, and add, shrugging, "But he iss not qvick."

Suddenly Jensen turned to me with a look of affectionate confidence, like a child:

"So you are interested in books."

"Yes," said I, "I like the outsides of books when they are like this: I like still better the insides of books."

He had told me that this was a book he had just finished binding for a rich book-lover. It was an exquisite edition of the "Odes of Horace." I opened it almost at random and came across the ode to Mæcenas, inviting him to the Sabine farm (which long ago I knew well), and I read aloud:

"Lord of himself that man will be,
And happy in his life away,
Who still at even can say with free
Contented soul: 'I've lived to-day!'"

When I had finished, I was surprised to find Jensen taking hold of my hand with both of his—in quite an old-world way—and, after shaking it heartily, saying:

"Ah, ve know, ve know."

How I love to be accepted as a member of the Craft!

We had much more good and friendly conversation. I could hardly get myself away from these interesting people; and finally proposed that the Jensens come up some evening soon to see Harriet and me.

"There are plenty of questions in the world yet

to be solved," said I. "You and I must get at them at once. They must be settled."

"Ve vill, ve vill," cried out Jensen, as I went up the stairs.

I heard the door shut behind me and then open suddenly, and Jensen's voice, full of enthusiasm:

"Ve've lived to-day!"

"We have," said I.

Then I heard Mrs. Jensen:

"Jensen, he iss an artist—but he iss not qvick"—and the door closed for good and all.

I came back to find Harriet much alarmed—thinking me lost in a strange city.

"Wherever have you been?" she asked.

"I have been out in society," said I. "Harriet, I've met an artist, a true gardener, and a philosopher."

"Who is he?" she asked.

This had not at all occurred to me before, and I said:

"Well, he's the husband of Mrs. Jensen——"

As I dropped off to sleep that night I said to myself:

"What a day! What a day! I could never have imagined it would be like this. It's no credit to a man in the country to have a garden; any one can have it and mishandle it in the country. But think of loving gardens so much as to make one among these stone caverns!"

I thought again of yellow pumpkins hanging to a brick wall, and went to sleep laughing.

DAVID GRAYSON.

JANUARY 3

AMERICAN LITERATURE*

AMERICAN literature is a branch of English literature, as truly as are English books written in Scotland or South Africa. Our literature lies almost entirely in the nineteenth century when the ideas and books of the western world were freely interchanged among the nations and became accessible to an increasing number of readers. In literature nationality is determined by language rather than by blood or geography. M. Maeterlinck, born a subject of King Leopold, belongs to French literature. Mr. Joseph Conrad, born in Poland, is already an English classic. Geography, much less important in the nineteenth century than before, was never, among modern European nations, so important as we sometimes are asked to believe. Of the ancestors of English literature "Beowulf" is scarcely more significant, and rather less graceful, than our tree-inhabiting forebears with prehensile toes; the true progenitors of English literature are Greek, Latin, Hebrew, Italian, and French.

American literature and English literature of the

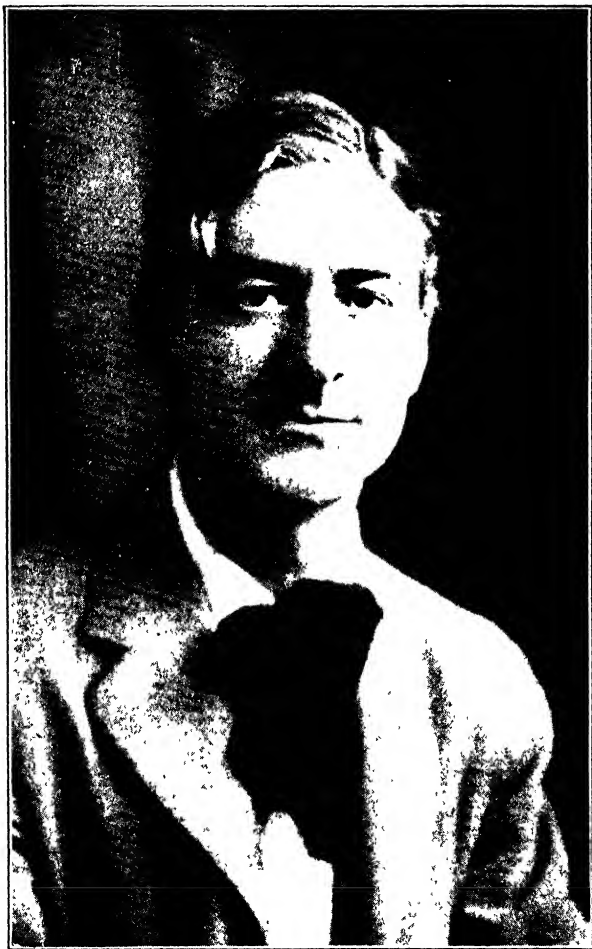
*From "The Spirit of American Literature," by permission of the author.

nineteenth century are parallel derivatives from preceding centuries of English literature. Literature is a succession of books from books. Artistic expression springs from life ultimately but not immediately. It may be likened to a river which is swollen throughout its course by new tributaries and by the seepages of its banks; it reflects the life through which it flows, taking color from the shores; the shores modify it, but its power and volume descend from distant headwaters and affluents far up stream. Or it may be likened to the race-life which our food nourishes or impoverishes, which our individual circumstances foster or damage, but which flows on through us, strangely impersonal and beyond our power to kill or create.

It is well for a writer to say: "Away with books! I will draw my inspiration from life!" For we have too many books that are simply better books diluted by John Smith. At the same time, literature is not born spontaneously out of life. Every book has its literary parentage, and students find it so easy to trace genealogies that much criticism reads like an Old Testament chapter of "begats." Every novel was suckled at the breasts of older novels, and great mothers are often prolific of anæmic offspring. The stock falls off and revives, goes a-wandering, and returns like a prodigal. The family records get blurred. But of the main fact of descent there is no doubt.

American literature is English literature made in this country. Its nineteenth-century charac-

teristics are evident and can be analyzed and discussed with some degree of certainty. Its "American" characteristics—no critic that I know has ever given a good account of them. You can define certain peculiarities of American politics, American agriculture, American public schools, even American religion. But what is uniquely American in American literature? Poe is just as American as Mark Twain; Lanier is just as American as Whittier. The American spirit in literature is a myth, like American valor in war, which is precisely like the valor of Italians and Japanese. The American, deluded by a falsely idealized image which he calls America, can say that the purity of Longfellow represents the purity of American home life. An Irish Englishman, Mr. Bernard Shaw, with another falsely idealized image of America, surprised that a face does not fit his image, can ask: "What is Poe doing in that galley?" There is no answer. You never can tell. Poe could not help it. He was born in Boston, and lived in Richmond, New York, Baltimore, Philadelphia. Professor van Dyke says that Poe was a maker of "decidedly un-American cameos," but I do not understand what that means. Facts are uncomfortable consorts of prejudices and emotional generalities; they spoil domestic peace, and when there is a separation they sit solid at home while the other party goes. Irving, a shy, sensitive gentleman, who wrote with fastidious care, said: "It has been a matter of marvel, to European readers, that a man from the



JOHN MACY

wilds of America should express himself in tolerable English." It is a matter of marvel, just as it is a marvel that Blake and Keats flowered in the brutal city of London a hundred years ago.

The literary mind is strengthened and nurtured, is influenced and mastered, by the accumulated riches of literature. In the last century the strongest thinkers in our language were Englishmen, and not only the traditional but the contemporary influences on our thinkers and artists were British. This may account for one negative characteristic of American literature—its lack of American quality. True, our records must reflect our life. Our poets, enamored of nightingales and Persian gardens, have not altogether forgotten the mocking-bird and the woods of Maine. Fiction, written by inhabitants of New York, Ohio, and Massachusetts, does tell us something of the ways of life in those mighty commonwealths, just as English fiction written by Lancashire men about Lancashire people is saturated with the dialect, the local habits, and scenery of that county. But wherever an English-speaking man of imagination may dwell, in Dorset or Calcutta or Indianapolis, he is subject to the strong arm of the empire of English literature; he cannot escape it; it tears him out of his obscure bed and makes a happy slave of him. He is assigned to the department of the service for which his gifts qualify him, and his special education is undertaken by drillmasters and captains who hail from provinces far from his birthplace.

Dickens, who writes of London, influences Bret Harte, who writes of California, and Bret Harte influences Kipling, who writes of India. Each is intensely local in subject matter. The affinity between them is a matter of temperament, manifested, for example, in the swagger and exaggeration characteristic of all three. California did not "produce" Bret Harte; the power of Dickens was greater than that of the Sierras and the Golden Gate. Bret Harte created a California that never existed, and Indian gentlemen, Caucasian and Hindoo, tell us that Kipling invented an army and an empire unknown to geographers and war-offices.

The ideas at work among these English men of letters are world-encircling and fly between book and brain. The dominant power is on the British Islands, and the prevailing stream of influence flows west across the Atlantic. Sometimes it turns and runs the other way. Poe influenced Rossetti; Whitman influenced Henley. For a century Cooper has been in command of the British literary marine. Literature is reprehensibly unpatriotic, even though its votaries are, as individual citizens, afflicted with local prides and hostilities. It takes only a dramatic interest in the guns of Yorktown. Its philosophy was nobly uttered by Gaston Paris in the Collège de France in 1870, when the city was beleaguered by the German armies: "Common studies, pursued in the same spirit, in all civilized countries, form, beyond the restrictions of diverse and often hostile nationalities, a great country which no war pro-

fanés, no conqueror menaces, where souls find that refuge and unity which in former times was offered them by the city of God." The catholicity of English language and literature transcends the temporal boundaries of states.

What, then, of the "provincialism" of the American province of the empire of British literature? Is it an observable general characteristic, and is it a virtue or a vice? There is a sense in which American literature is not provincial enough. The most provincial of all literature is the Greek. The Greeks knew nothing outside of Greece and needed to know nothing. The Old Testament is tribal in its provinciality; its god is a local god, and its village police and sanitary regulations are erected into eternal laws. If this racial localism is not essential to the greatness of early literatures, it is inseparable from them; we find it there. It is not possible in our cosmopolitan age and there are few traces of it in American books. No American poet has sung of his neighborhood with naïve passion, as if it were all the world to him. Whitman is pugnaciously American, but his sympathies are universal, his vision is cosmic; when he seems to be standing in a city street looking at life, he is in a trance, and his spirit is racing with the winds.

The welcome that we gave Whitman betrays the lack of an admirable kind of provincialism; it shows us defective in local security of judgment. Some of us have been so anxiously abashed by high standards of European culture that we could

not see a poet in our own backyard until European poets and critics told us he was there. This is queerly contradictory to a disposition found in some Americans to disregard world standards and proclaim a third-rate poet as the Milton of Oshkosh or the Shelley of San Francisco. The passage in Lowell's "Fable for Critics" about "The American Bulwers, Disraelis and Scotts" is a spoonful of salt in the mouth of that sort of gaping village reverence.

Of dignified and self-respecting provincialism, such as Professor Royce so eloquently advocates, there might well be more in American books. Our poets desert the domestic landscape to write pseudo-Elizabethan dramas and sonnets about Mont Blanc. They set up an artificial Tennyson park on the banks of the Hudson. Beside the shores of Lake Michigan they croon the love affairs of an Arab in the desert and his noble steed. This is not a very grave offence, for poets live among the stars, and it makes no difference from what point of the earth's surface they set forth on their aerial adventures. A Wisconsin poet may write very beautifully about nightingales, and a New England Unitarian may write beautifully about cathedrals; if it is beautiful, it is poetry, and all is well.

The novelists are the worst offenders. There have been few of them; they have not been adequate in numbers or in genius to the task of describing the sections of the country, the varied scenes and habits from New Orleans to the Port-

lands. And yet, small band as they are, with great domestic opportunities and responsibilities, they have devoted volumes to Paris, which has an able native corps of story-makers, and to Italy, where the home talent is first-rate. In this sense American literature is too globe-trotting, it has too little savor of the soil.

Of provincialism of the narrowest type American writers, like other men of imagination, are not guilty to any reprehensible degree. It is a vice sometimes imputed to them by provincial critics who view literature from the office of a London weekly review or from the lecture rooms of American colleges. Some American writers are parochial, for example, Whittier. Others, like Mr. Henry James, are provincial in outlook but cosmopolitan in experience, and reveal their provinciality by a self-conscious internationalism. Probably English and French writers may be similarly classified as provincial or not. Mr. James says that Poe's collection of critical sketches "is probably the most complete and exquisite specimen of *provincialism* ever prepared for the edification of men." It is nothing like that. It is an example of what happens when a hack reviewer's work in local journals is collected into a volume because he turns out to be a genius. The list of Poe's victims is not more remarkable for the number of nonentities it includes than "The Lives of the Poets" by the great Doctor Johnson, who was hack for a bookseller, and "introduced" all the poets that the taste of the

time encouraged the bookseller to print. Poe was cosmopolitan in spirit; his prejudices were personal and highly original, usually against the prejudices of his *moment* and *milieu*. Hawthorne is less provincial, in the derogatory sense, than his charming biographer, Mr. James, as will become evident if one compares Hawthorne's American notes on England, written in long-ago days of national rancor, with Mr. James's British notes on America ("The American Scene"), written in our happy days of spacious vision.

Emerson's ensphering universality overspreads Carlyle like the sky above a volcanic island. Indeed Carlyle (who knew more about American life and about what other people ought to do than any other British writer earlier than Mr. Chesterton) justly complains that Emerson is not sufficiently local and concrete; Carlyle longs to see "some Event, Man's Life, American Forest, or piece of creation which this Emerson loves and wonders at, well *Emersonized*." Longfellow would not stay at home and write more about the excellent village blacksmith; he made poetical tours of Europe and translated songs and legends from several languages for the delight of the villagers who remained behind. Lowell was so heartily cosmopolitan that American newspapers accused him of Anglomania—which proves their provincialism but acquits him. Mr. Howells has written a better book about Venice than about Ohio. Mark Twain lived in every part of America, from Connecticut to California, he wrote about every

country under the sun (and about some countries beyond the sun), he is read by all sorts and conditions of men in the English-speaking world, and he is an adopted hero in Vienna. It is difficult to come to any conclusion about provincialism as a characteristic of American literature.

American literature is on the whole idealistic, sweet, delicate, nicely finished. There is little of it which might not have appeared in the *Youth's Companion*. The notable exceptions are our most stalwart men of genius, Thoreau, Whitman, and Mark Twain. Any child can read American literature, and if it does not make a man of him, it at least will not lead him into forbidden realms. Indeed, American books too seldom come to grips with the problems of life, especially the books cast in artistic forms. The essayists, expounders, and preachers attack life vigorously and wrestle with the meaning of it. The poets are thin, moonshiny, meticulous in technique. Novelists are few and feeble, and dramatists are non-existent. These generalities, subject to exceptions, are confirmed by a reading of the first fifteen volumes of the *Atlantic Monthly*, which are a treasure-house of the richest period of American literary expression. In those volumes one finds a surprising number of vigorous, distinguished papers on politics, philosophy, science, even on literature and art. Many talented men and women, whose names are not well remembered, are clustered there about the half-dozen salient men of genius; and the collection gives

one a sense that the New England mind (aided by the outlying contributors) was, in its one Age of Thought, an abundant and diversified power. But the poetry is not memorable, except for some verses by the few standard poets. And the fiction is naïve. Edward Everett Hale's "The Man Without a Country" is almost the only story there that one comes on with a thrill either of recognition or of discovery.

It is hard to explain why the American, except in his exhortatory and passionately argumentative moods, has not struck deep into American life, why his stories and verses are, for the most part, only pretty things, nicely unimportant. Anthony Trollope had a theory that the absence of international copyright threw our market open too unrestrictedly to the British product, that the American novel was an unprotected infant industry; we printed Dickens and the rest without paying royalty and starved the domestic manufacturer. This theory does not explain. For there were many American novelists, published, read, and probably paid for their work. The trouble is that they lacked genius; they dealt with trivial, slight aspects of life; they did not take the novel seriously in the right sense of the word, though no doubt they were in another sense serious enough about their poor productions. "Uncle Tom's Cabin" and "Huckleberry Finn" are colossal exceptions to the prevailing weakness and superficiality of American novels.

Why do American writers turn their backs on

life, miss its intensities, its significance? The American Civil War was the most tremendous upheaval in the world after the Napoleonic period. The imaginative reaction on it consists of some fine essays, Lincoln's addresses, Whitman's war poetry, "Uncle Tom's Cabin" (which came before the war but is part of it), one or two passionate hymns by Whittier, the second series of the "Biglow Papers," Hale's "The Man Without a Country"—and what else? The novels laid in war-time are either sanguine melodrama or absurd idyls of maidens whose lovers are at the front—a tragic theme if tragically and not sentimentally conceived. Perhaps the bullet that killed Theodore Winthrop deprived us of our great novelist of the Civil War, for he was on the right road. In a general speculation such a might-have-been is not altogether futile; if Milton had died of whooping cough there would not have been any "Paradise Lost"; the reverse of this is that some geniuses whose works ought inevitably to have been produced by this or that national development may have died too soon. This suggestion, however, need not be gravely argued. The fact is that the American literary imagination after the Civil War was almost sterile. If no books had been written, the failure of that conflict to get itself embodied in some masterpieces would be less disconcerting. But thousands of books were written by people who knew the war at first hand and who had literary ambition and some skill, and from all these books none rises to distinction.

An example of what seems to be the American habit of writing about everything except American life, is the work of General Lew Wallace. Wallace was one of the important secondary generals in the Civil War, distinguished at Fort Donelson and at Shiloh. After the war he wrote "Ben-Hur," a doubly abominable book, because it is not badly written and it shows a lively imagination. There is nothing in it so valuable, so dramatically significant as a week in Wallace's war experiences. "Ben-Hur," fit work for a country clergyman with a pretty literary gift, is a ridiculous inanity to come from a man who has seen the things that Wallace saw! It is understandable that the man of experience may not write at all, and, on the other hand, that the man of secluded life may have the imagination to make a military epic. But for a man crammed with experience of the most dramatic sort and discovering the ability and the ambition to write—for him to make spurious oriental romances which achieve an enormous popularity! The case is too grotesque to be typical, yet it is exceptional in degree rather than in kind. The American literary artist has written about everything under the skies except what matters most in his own life. General Grant's plain autobiography, not art and of course not attempting to be, is better literature than most of our books in artistic forms, because of its intellectual integrity and the profound importance of the subject-matter.

Our dreamers have dreamed about many won-

derful things, but their faces have been averted from the mightier issues of life. They have been high-minded, fine-grained, eloquent in manner, in odd contrast to the real or reputed vigor and crudeness of the nation. In the hundred years from Irving's first romance to Mr. Howells's latest unromantic novel, most of our books are eminent for just those virtues which America is supposed to lack. Their physique is feminine; they are fanciful, dainty, reserved; they are literose, sophisticated in craftsmanship, but innocently unaware of the profound agitations of American life, of life everywhere. Those who strike the deeper notes of reality, Whitman, Thoreau, Mark Twain, Mrs. Stowe in her one great book, Whittier, Lowell, and Emerson at their best, are a powerful minority. The rest, beautiful and fine in spirit, too seldom show that they are conscious of contemporaneous realities, too seldom vibrate with a tremendous sense of life.

The Jason of western exploration writes as if he had passed his life in a library. The Ulysses of great rivers and perilous seas is a connoisseur of Japanese prints. The warrior of 'Sixty-one rivals Miss Marie Corelli. The mining engineer carves cherry stones. He who is figured as gaunt, hardy, and aggressive, conquering the desert with the steam locomotive, sings of a pretty little rose in a pretty little garden. The judge, haggard with experience, who presides over the most tragicomic divorce court ever devised by man, writes love stories that would have made Jane Austen smile.

Mr. Arnold Bennett is reported to have said that if Balzac had seen Pittsburgh, he would have cried: "Give me a pen!" The truth is, the whole country is crying out for those who will record it, satirize it, chant it. As literary material, it is virgin land, ancient as life and fresh as a wilderness. American literature is one occupation which is not over-crowded, in which, indeed, there is all too little competition for the newcomer to meet. There are signs that some earnest young writers are discovering the fertility of a soil that has scarcely been scratched.

American fiction shows all sorts of merit, but the merits are not assembled, concentrated; the fine is weak, and the strong is crude. The stories of Poe, Hawthorne, Howells, James, Aldrich, Bret Harte, are admirable in manner, but they are thin in substance, not of large vitality. On the other hand, some of the stronger American fictions fail in workmanship; for example, "Uncle Tom's Cabin," which is still vivid and moving long after its tractarian interest has faded; the novels of Frank Norris, a man of great vision and high purpose, who attempted to put national economics into something like an epic of daily bread; and Herman Melville's "Moby Dick," a madly eloquent romance of the sea. A few American novelists have felt the meaning of the life they knew and have tried sincerely to set it down, but have for various reasons failed to make first-rate novels; for example, Edward Eggleston, whose stories of early Indiana have the breath of actuality in them;

Mr. E. W. Howe, author of "The Story of a Country Town"; Harold Frederic, a man of great ability, whose work was growing deeper, more significant when he died; George W. Cable, whose novels are unsteady and sentimental, but who gives a genuine impression of having portrayed a city and its people; and Stephen Crane, who, dead at thirty, had given in "The Red Badge of Courage" and "Maggie" the promise of better work. Of good short stories America has been prolific. Mrs. Wilkins-Freeman, Mrs. Annie Trumbull Slosson, Sarah Orne Jewett, Rowland Robinson, H. C. Bunner, Edward Everett Hale, Frank Stockton, Joel Chandler Harris, and "O. Henry" are some of those whose short stories are perfect in their several kinds. But the American novel, which multiplies past counting, remains an inferior production.

On a private shelf of contemporary fiction and drama in the English language are the works of ten British authors, Mr. Galsworthy, Mr. H. G. Wells, Mr. Arnold Bennett, Mr. Eden Phillpotts, Mr. George Moore, Mr. Leonard Merrick, Mr. J. C. Snaith, Miss May Sinclair, Mr. William De Morgan, Mr. Maurice Hewlett, Mr. Joseph Conrad, Mr. Bernard Shaw, yes, and Mr. Rudyard Kipling. Beside them I find but two Americans, Mrs. Edith Wharton and Mr. Theodore Dreiser. There may be others, for one cannot pretend to know all the living novelists and dramatists. Yet for every American that should be added, I would agree to add four to the British list. How-

ever, a contemporary literature that includes Mrs. Wharton's "Ethan Frome" and Mr. Dreiser's "Jennie Gerhardt," both published last year, is not to be despaired of.

In the course of a century a few Americans have said in memorable words what life meant to them. Their performance, put together, is considerable, if not imposing. Any sense of dissatisfaction that one feels in contemplating it is due to the disproportion between a limited expression and the multifarious immensity of the country. Our literature, judged by the great literatures contemporaneous with it, is insufficient to the opportunity and the need. The American Spirit may be figured as petitioning the Muses for twelve novelists, ten poets, and eight dramatists, to be delivered at the earliest possible moment.

JOHN MACY.

JANUARY 4

A GROUP OF SEVENTEENTH CENTURY LYRICS

UPON JULIA'S CLOTHES

WHENAS in silks my Julia goes,
Then, then, methinks, how sweetly flows
The liquefaction of her clothes!

Next, when I cast mine eyes and see
That brave vibration each way free,
—O how that glittering taketh me!

ROBERT HERRICK.

CHERRY-RIPE

CHERRY-ripe, ripe, ripe, I cry,
Full and fair ones; come and buy.
If so be you ask me where
They do grow, I answer: There
Where my Julia's lips do smile;
There's the land, or cherry-isle,
Whose plantations fully show
All the year where cherries grow.

ROBERT HERRICK.

ON A GIRDLE

THAT which her slender waist confined
Shall now my joyful temples bind;
No monarch but would give his crown,
His arms might do what this has done.

It was my Heaven's extremest sphere,
The pale which held that lovely deer:
My joy, my grief, my hope, my love,
Did all within this circle move.

A narrow compass! and yet there
Dwelt all that's good, and all that's fair!
Give me but what this ribband bound,
Take all the rest the sun goes round!
EDMUND WALLER.

TO ANTHEA; WHO MAY COMMAND HIM ANYTHING

BID me to live, and I will live
Thy Protestant to be;
Or bid me love, and I will give
A loving heart to thee.

A heart as soft, a heart as kind,
A heart as sound and free
As in the whole world thou canst find,
That heart I'll give to thee.

Bid that heart stay, and it will stay
To honor thy decree:
Or bid it languish quite away, -
And 't shall do so for thee.

Bid me to weep, and I will weep
While I have eyes to see:
And, having none, yet will I keep
A heart to weep for thee.

Bid me despair, and I'll despair
Under that cypress-tree:
Or bid me die, and I will dare
E'en death to die for thee.

Thou art my life, my love, my heart,
The very eyes of me:
And hast command of every part
To live and die for thee.

ROBERT HERRICK.

TO LUCASTA, GOING BEYOND THE SEAS

IF TO be absent were to be
Away from thee;
Or that when I am gone
You or I were alone;
Then, my Lucasta, might I crave
Pity from blustering wind or swallowing wave.

But I'll not sigh one blast or gale
To swell my sail,
Or pay a tear to 'suage
The foaming blue god's rage;
For whether he will let me pass
Or no, I'm still as happy as I was.

Though seas and land betwixt us both.
Our faith and troth,
Like separated souls,
All time and space controls:
Above the highest sphere we meet,
Unseen, unknown; and greet as Angels greet.

So then we do anticipate
Our after-fate,
And are alive i' the skies,
If thus our lips and eyes
Can speak like spirits unconfined
In Heaven, their earthy bodies left behind.
RICHARD LOVELACE.

ENCOURAGEMENTS TO A LOVER

WHY so pale and wan, fond lover?
Prythee, why so pale?
Will, when looking well can't move her,
Looking ill prevail?
Prythee, why so pale?

Why so dull and mute, young sinner?
Prythee, why so mute?
Will, when speaking well can't win her,
Saying nothing do 't?
Prythee, why so mute?

Quit, quit, for shame! this will not move,
This cannot take her;
If of herself she will not love,
Nothing can make her:
The D—l take her!

SIR JOHN SUCKLING.

CONSTANCY

OUT upon it, I have loved
Three whole days together!
And am like to love three more,
If it prove fair weather.

Time shall moult away his wings
Ere he shall discover
In the whole wide world again
Such a constant lover.

But the spite on 't is, no praise
Is due at all to me:
Love with me had made no stays,
Had it any been but she.

Had it any been but she,
And that very face,
There had been at least ere this
A dozen dozen in her place.

SIR JOHN SUCKLING.

DISDAIN RETURNED

HE THAT loves a rosy cheek,
Or a coral lip admires,
Or from starlike eyes doth seek
Fuel to maintain his fires;
As old Time makes these decay,
So his flames must waste away.

But a smooth and steadfast mind,
Gentle thoughts, and calm desires,
Hearts with equal love combined,
Kindle never-dying fires:—
Where these are not, I despise
Lovely cheeks or lips or eyes. . . .

THOMAS CAREW.

TO HIS INCONSTANT MISTRESS

WHEN thou, poor Excommunicate
From all the joys of Love, shalt see
The full reward and glorious fate
Which my strong faith shall purchase me,
Then curse thine own inconstancy!

A fairer hand than thine shall cure
That heart which thy false oaths did wound;
And to my soul a soul more pure
Than thine shall by Love's hand be bound,
And both with equal glory crown'd.

Then shalt thou weep, entreat, complain
To Love, as I did once to thee;
When all thy tears shall be as vain
As mine were then: for thou shalt be
Damn'd for thy false apostasy.

THOMAS CAREW.

GO, LOVELY ROSE

GO, lovely Rose—
Tell her that wastes her time and me,
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

Tell her that's young,
And shuns to have her graces spied,
That hadst thou sprung
In deserts where no men abide,
Thou must have uncommended died.

Small is the worth
Of beauty from the light retired:
 Bid her come forth,
Suffer herself to be desired,
And not blush so to be admired.

Then die—that she
The common fate of all things rare
 May read in thee;
How small a part of time they share
That are so wondrous sweet and fair!
 EDMUND WALLER.

THE AUTHOR'S RESOLUTION

SHALL I, wasting in despair,
Die because a woman's fair?
Or make pale my cheeks with care
'Cause another's rosy are?
Be she fairer than the day,
Or the flow'ry meads in May,
 If she think not well of me,
 What care I how fair she be?

Shall my silly heart be pined
'Cause I see a woman kind?
Or a well disposèd nature
Joinèd with a lovely feature?

Be she meeker, kinder, than
Turtle-dove or pelican,
If she be not so to me,
What care I how kind she be?

Shall a woman's virtues move
Me to perish for her love?
Or her well-deservings known
Make me quite forget my own?
Be she with that goodness blest
Which may merit name of Best,
If she be not such to me,
What care I how good she be?

'Cause her fortune seems too high,
Shall I play the fool and die?
She that bears a noble mind,
If not outward helps she find,
Thinks what with them he would do
That without them dares her woo;
And unless that mind I see,
What care I how great she be?

Great, or good, or kind, or fair,
I will ne'er the more despair;
If she love me, this believe,
I will die ere she shall grieve;
If she slight me when I woo,
I can scorn and let her go;
For if she be not for me,
What care I for whom she be?

GEORGE WITHER.

LOVE

LOVE bade me welcome; yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lack anything.

"A guest," I answered, "worthy to be here:"
Love said, "You shall be he."

"I, the unkind, ungrateful? Ah, my dear,
I cannot look on Thee."

Love took my hand and, smiling, did reply,
"Who made the eyes but I?"

"Truth, Lord; but I have marred them: let my
shame

Go where it doth deserve."

"And know you not," says Love, "Who bore the
blame?"

"My dear, then I will serve."

"You must sit down," says Love, "and taste my
meat."

So I did sit and eat.

GEORGE HERBERT.

THE DREAM

DEAR love, for nothing less than thee
Would I have broke this happy dream;
It was a theme

For reason, much too strong for fantasy.
Therefore thou waked'st me wisely; yet

My dream thou brok'st not, but continued'st it.
Thou art so true that thoughts of thee suffice
To make dreams truths and fables histories;
Enter these arms, for since thou thought'st it best
Not to dream all my dream, let's act the rest.

As lightning, or a taper's light,
Thine eyes, and not thy noise, waked me;
Yet I thought thee—
For thou lov'st truth—an angel, at first sight;
But when I saw thou saw'st my heart,
And knew'st my thoughts beyond an angel's art,
When thou knew'st what I dreamt, when thou
knew'st when
Excess of joy would wake me, and cam'st then,
I must confess it could not choose but be
Profane to think thee anything but thee.

Coming and staying show'd thee thee,
But rising makes me doubt that now
That art not thou.
That Love is weak where Fear's as strong as he;
'Tis not all spirit pure and brave
If mixture it of Fear, Shame, Honor have.
Perchance as torches, which must ready be,
Men light and put out, so thou deal'st with me.
Thou cam'st to kindle, go'st to come; then I
Will dream that hope again, but else would die.
JOHN DONNE.

JANUARY 5

IN THE PASHA'S GARDEN*

At the old gentleman's side sat a young lady more beautiful than pomegranate blossoms, more exquisite than the first quarter moon viewed at twilight through the tops of oleanders.
—O. Henry: "The Trimmed Lamp."

I

AS THE caïque glided up to the garden gate the three boatmen rose from their sheepskins and caught hold of iron clamps set into the marble of the quay. Shaban, the grizzled gatekeeper, who was standing at the top of the water-steps with his hands folded respectfully in front of him, came salaaming down to help his master out.

"Shall we wait, my Pasha?" asked the head *kaïkji*.

The Pasha turned to Shaban, as if to put a question. And as if to answer it Shaban said:

"The Madama is up in the wood, in the kiosque. She sent down word to ask if you would go up too."

"Then don't wait." Returning the boatmen's salaam, the Pasha stepped into his garden. "Is there company in the kiosque or is Madama alone?" he inquired.

"I think no one is there—except Zümbül Agha,"

*From "Stamboul Nights," by permission of the author

replied Shaban, following his master up the long central path of black and white pebbles.

"Zümbül Agha!" exclaimed the Pasha. But if it had been in his mind to say anything else he stopped instead to sniff at a rosebud. And then he asked: "Are we dining up there, do you know?"

"I don't know, my Pasha, but I will find out."

"Tell them to send up dinner anyway, Shaban. It is such an evening! And just ask Moustafa to bring me a coffee at the fountain, will you? I will rest a little before climbing that hill."

"On my head!" said the Albanian, turning off to the house.

The Pasha kept on to the end of the walk. Two big horse-chestnut trees, their candles just starting alight in the April air, stood there at the foot of a terrace, guarding a fountain that dripped in the ivied wall. A thread of water started mysteriously out of the top of a tall marble niche into a little marble basin, from which it overflowed by two flat bronze spouts into two smaller basins below. From them the water dripped back into a single basin still lower down, and so tinkled its broken way, past graceful arabesques and reliefs of fruit and flowers, into a crescent-shaped pool at the foot of the niche. The Pasha sank down into one of the wicker chairs scattered hospitably beneath the horse-chestnut trees, and thought how happy a man he was to have a fountain of the period of Sultan Ahmed III, and a garden so full of April freshness, and a view of the bright Bosphorus and

the opposite hills of Europe and the firing west. How definitely he thought it I cannot say, for the Pasha was not greatly given to thought. Why should he be, since he possessed without that trouble a goodly share of what men acquire by taking thought? If he had been lapped in ease and security all his days, they numbered many more, did those days, than the Pasha would have chosen. Still, they had touched him but lightly, merely increasing the dignity of his handsome presence and taking away nothing of his power to enjoy his little walled world.

So he sat there, breathing in the air of the place and the hour, while gardeners came and went with their watering-pots, and birds twittered among the branches, and the fountain plashed beside him, until Shaban reappeared carrying a glass of water and a cup of coffee in a swinging tray.

"Eh, Shaban! It is not your business to carry coffee!" protested the Pasha, reaching for a stand that stood near him.

"What is your business is my business, *Pasha'm*. Have I not eaten your bread and your father's for thirty years?"

"No! Is it as long as that? We are getting old, Shaban."

"We are getting old," assented the Albanian simply.

The Pasha thought, as he took out his silver cigarette-case, of another Pasha who had complimented him that afternoon on his youthfulness. And, choosing a cigarette, he handed the case to

his gatekeeper. Shaban accepted the cigarette and produced matches from his gay girdle.

"How long is it since you have been to your country, Shaban?"

The Pasha, lifting his little cup by its silver *zarf*, realized that he would not have sipped his coffee quite so noisily had his French wife been sitting with him under the horse-chestnut trees. But with his old Shaban he could still be a Turk.

"Eighteen months, my Pasha."

"And when are you going again?"

"In Ramazan, if God wills. Or perhaps next Ramazan. We shall see."

"Allah, Allah! How many times have I told you to bring your people here, Shaban? We have plenty of room to build you a house somewhere, and you could see your wife and children every day instead of once in two or three years."

"Wives, wives—a man will not die if he does not see them every day! Besides, it would not be good for the children. In Constantinople they become rascals. There are too many Christians." And he added hastily: "It is better for a boy to grow up in the mountains."

"But we have a mountain here, behind the house," laughed the Pasha.

"Your mountain is not like our mountains," objected Shaban gravely, hunting in his mind for the difference he felt but could not express.

"And that new wife of yours," went on the Pasha. "Is it good to leave a young woman like that? Are you not afraid?"

"No, my Pasha. I am not afraid. We all live together, you know. My brothers watch, and the other women. She is safer than yours. Besides, in my country it is not as it is here."

"I don't know why I have never been to see this wonderful country of yours, Shaban. I have so long intended to, and I never have been. But I must climb my mountain or they will think I have become a rascal, too." And, rising from his chair, he gave the Albanian a friendly pat.

"Shall I come too, my Pasha? Zümbül Agha sent word——"

"Zümbül Agha!" interrupted the Pasha irritably. "No, you needn't come. I will explain to Zümbül Agha."

With which he left Shaban to pick up the empty coffee cup.

II

From the upper terrace a bridge led across the public road to the wood. If it was not a wood it was at all events a good-sized grove, climbing the steep hillside very much as it chose. Every sort and size of tree was there, but the greater number of them were of a kind to be sparsely trimmed in April with a delicate green, and among them were so many twisted Judas trees as to tinge whole patches of the slope with their deep rose bloom. The road that the Pasha slowly climbed, swinging his amber beads behind him as he walked, zig-zagged so leisurely back and forth among the trees that a carriage could have driven up it. In that

way, indeed, the Pasha had more than once mounted to the kiosque, in the days when his mother used to spend a good part of her summer up there, and when he was married to his first wife. The memory of the two, and of their old-fashioned ways, entered not too bitterly into his general feeling of well-being, ministered to by the budding trees and the spring air and the sunset view. Every now and then an enormous plane tree invited him to stop and look at it, or a semi-circle of cypresses.

So at last he came to the top of the hill, where in a grassy clearing a small house looked down on the valley of the Bosphorus through a row of great stone pines. The door of the kiosque was open, but his wife was not visible. The Pasha stopped a moment, as he had done a thousand times before, and looked back. He was not the man to be insensible to what he saw between the columnar trunks of the pines, where European hills traced a dark curve against the fading sky, and where the sinuous waterway far below still reflected a last glamor of the day. The beauty of it, and the sharp sweetness of the April air, and the infinitesimal sounds of the wood, and the half-conscious memories involved with it all, made him sigh. He turned and mounted the steps of the porch.

The kiosque looked very dark and unfamiliar as the Pasha entered it. He wondered what had become of Hélène—if by any chance he had passed her on the way. He wanted her. She was the

expression of what the evening roused in him. He heard nothing, however, but the splash of water from a half-visible fountain. It reminded him for an instant of the other fountain, below, and of Shaban. His steps resounded hollowly on the marble pavement as he walked into the dim old saloon, shaped like a T, with the crossbar longer than the leg. It was still light enough for him to make out the glimmer of windows on three sides and the square of the fountain in the centre, but the painted domes above were lost in shadow.

The spaces on either side of the bay by which he entered, completing the rectangle of the kiosque, were filled by two little rooms opening into the cross of the T. He went into the left-hand one, where H  l  ne usually sat—because there were no lattices. The room was empty. The place seemed so strange and still in the twilight that a sort of apprehension began to grow in him, and he half wished he had brought up Shaban. He turned back to the second, the latticed room—the harem, as they called it. Curiously enough it was H  l  ne who would never let him Europeanize it, in spite of the lattices. Every now and then he found out that she liked some Turkish things better than he did. As soon as he opened the door he saw her sitting on the divan opposite. He knew her profile against the checkered pallor of the lattice. But she neither moved nor greeted him. It was Z  mb  l Agha who did so, startling him by suddenly rising beside the door and saying in his high voice:

"Pleasant be your coming, my Pasha."

The Pasha had forgotten about Zümbül Agha; and it seemed strange to him that Hélène continued to sit silent and motionless on her sofa.

"Good evening," he said at last. "You are sitting very quietly here in the dark. Are there no lights in this place?"

It was again Zümbül Agha who spoke, turning one question by another:

"Did Shaban come with you?"

"No," replied the Pasha shortly. "He said he had a message, but I told him not to come."

"A-ah!" ejaculated the eunuch in his high drawl. "But it does not matter—with the two of us."

The Pasha grew more and more puzzled, for this was not the scene he had imagined to himself as he came up through the park in response to his wife's message. Nor did he grow less puzzled when the eunuch turned to her and said in another tone:

"Now will you give me that key?"

The French woman took no more notice of this question than she had of the Pasha's entrance.

"What do you mean, Zümbül Agha?" demanded the Pasha sharply. "That is not the way to speak to your mistress."

"I mean this, my Pasha," retorted the eunuch—"that some one is hiding in this chest and that Madama keeps the key."

That was what the Pasha heard, in the absurd treble of the black man, in the darkening room.

He looked down and made out, beside the tall figure of the eunuch, the chest on which he had been sitting. Then he looked across at Hélène, who still sat silent in front of the lattice.

"What are you talking about?" he asked at last, more stupefied than anything else. "Who is it? A thief? Has any one——?" He left the vague question unformulated, even in his mind.

"Ah, that I don't know. You must ask Madama. Probably it is one of her Christian friends. But at least if it were a woman she would not be so unwilling to unlock her chest for us!"

The silence that followed, while the Pasha looked dumbly at the chest, and at Zümbül Agha, and at his wife, was filled for him with a stranger confusion of feelings than he had ever experienced before. Nevertheless he was surprisingly cool, he found. His pulse quickened very little. He told himself that it wasn't true and that he really must get rid of old Zümbül after all, if he went on making such preposterous *gaffes* and setting them all by the ears. How could anything so baroque happen to him, the Pasha, who owed what he was to honorable fathers and who had passed his life honorably and peaceably until this moment? Yet he had had an impression, walking into the dark old kiosque and finding nobody until he found these two sitting here in this extraordinary way—as if he had walked out of his familiar garden, that he knew like his hand, into a country he knew nothing

about, where anything might be true. And he wished, he almost passionately wished, that Hélène would say something, would cry out against Zümbül Agha, would lie even, rather than sit there so still and removed and different from other women.

Then he began to be aware that if it were true—if!—he ought to do something. He ought to make a noise. He ought to kill somebody. That was what they always did. That was what his father would have done, or certainly his grandfather. But he also told himself that it was no longer possible for him to do what his father and grandfather had done. He had been unlearning their ways too long. Besides, he was too old.

A sudden sting pierced him at the thought of how old he was, and how young Hélène. Even if he lived to be seventy or eighty she would still have a life left when he died. Yes, it was as Shaban said. They were getting old. He had never really felt the humiliation of it before. And Shaban had said, strangely, something else—that his own wife was safer than the Pasha's. Still he felt an odd compassion for Hélène, too—because she was young, and it was Judas-tree time, and she was married to gray hairs. And although he was a Pasha, descended from great Pashas, and she was only a little French girl *quelconque*, he felt more afraid than ever of making a fool of himself before her—when he had promised her that she should be as free as any other European woman, that she should live her life. Besides,

what had the black man to do with their private affairs?

"Zümbül Agha," he suddenly heard himself harshly saying, "is this your house or mine? I have told you a hundred times that you are not to trouble the Madama, or follow her about, or so much as guess where she is and what she is doing. I have kept you in the house because my father brought you into it; but if I ever hear of you speaking to Madama again, or spying on her, I will send you into the street. Do you hear? Now get out!"

"*Aman*, my Pasha! I beg you!" entreated the eunuch. There was something ludicrous in his voice, coming as it did from his height.

The Pasha wondered if he had been too long a person of importance in the family to realize the change in his position, or whether he really——

All of a sudden a checkering of lamplight flickered through the dark window, touched the Negro's black face for a moment, travelled up the wall. Silence fell again in the little room—a silence into which the fountain dropped its silver patter. Then steps mounted the porch and echoed in the other room, which lighted in turn, and a man came in sight, peering this way and that, with a big white accordeon lantern in his hand. Behind the man two other servants appeared, carrying on their heads round wooden trays covered by figured silks, and a boy tugging a huge basket. When they discovered the three in the little room they salaamed respectfully.

"Where shall we set the table?" asked the man with the lantern.

For the Pasha the lantern seemed to make the world more like the place he had always known. He turned to his wife, apologetically.

"I told them to send dinner up here. It has been such a long time since we came. But I forgot about the table. I don't believe there is one here."

"No," uttered Hélène from her sofa, sitting with her head on her hand.

It was the first word she had spoken. But, little as it was, it reassured him, like the lantern.

"There is the chest," hazarded Zümbül Agha.

The interruption of the servants had for the moment distracted them all. But the Pasha now turned on him so vehemently that the eunuch salaamed in haste and went away.

"Why not?" asked Hélène, when he was gone. "We can sit on the cushions."

"Why not?" echoed the Pasha. Grateful as he was for the interruption, he found himself wishing, secretly, that Hélène had discouraged his idea of a picnic dinner. And he could not help feeling a certain constraint as he gave the necessary orders and watched the servants put down their paraphernalia and pull the chest into the middle of the room. There was something unreal and stage-like about the scene, in the uncertain light of the lantern. Obviously the chest was not light. It was an old cypress-wood chest that they had always used in the summer, to keep things in, polished a

bright brown, with a little inlaid pattern of dark brown and cream color running around the edge of each surface, and a more complicated design ornamenting the centre of the cover. He vaguely associated his mother with it. He felt a distinct relief when the men spread the cloth. He felt as if they had covered up more things than he could name. And when they produced candlesticks and candles, and set them on the improvised table and in the niches beside the door, he seemed to come back again into the comfortable light of common sense.

"This is the way we used to do when I was a boy," he said with a smile, when he and Hélène established themselves on sofa cushions on opposite sides of the chest. "Only then we had little tables six inches high, instead of big ones like this."

"It is rather a pity that we have spoiled all that," she said. "Are we any happier for perching on chairs around great scaffoldings, and piling the scaffoldings with so many kinds of porcelain and metal? After all, they knew how to live—the people who were capable of imagining a place like this. And they had the good taste not to fill a room with things. Your grandfather, was it?"

He had had a dread that she would not say anything, that she would remain silent and impenetrable as she had been before Zümbül Agha, as if the chest between them were a barrier that nothing could surmount. His heart lightened when he heard her speak. Was it not quite her natural voice?

"It was my great-grandfather, the Grand Vizier. They say he did know how to live—in his way. He built the kiosque for a beautiful slave of his, a Greek, whom he called Pomegranate."

"Madame Pomegranate! What a charming name! And that is why her cipher is everywhere. See?" She pointed to the series of cupboards and niches on either side of the door, dimly painted with pomegranate blossoms, and to the plaster reliefs around the hooded fireplace, and to the cluster of pomegranates that made a centre to the gilt and painted lattice-work of the ceiling. "One could be very happy in such a little house. It has an air—of being meant for moments. And you feel as if they had something to do with the wonderful way it has faded." She looked as if she had meant to say something else, which she did not. But after a moment she added: "Will you ask them to turn off the water in the fountain? It is a little chilly, now that the sun has gone, and it sounds like rain—or tears."

The dinner went, on the whole, not so badly. There were dishes to be passed back and forth. There were questions to be asked or comments to be made. There were the servants to be spoken to. Yet, more and more, the Pasha could not help wondering. When a silence fell, too, he could not help listening. And least of all could he help looking at Hélène. He looked at her, trying not to look at her, with an intense curiosity, as if he had never seen her before, asking himself if there were anything new in her face, and how

she would look if—— Would she be like this? She made no attempt to keep up a flow of words, as if to distract his attention. She was not soft either; she was not trying to seduce him. And she made no show of gratitude toward him for having sent Zümbül Agha away. Neither did she by so much as an inflection try to insinuate or excuse or explain. She was what she always was, perfect—and evidently a little tired. She was indeed more than perfect, she was prodigious, when he asked her once what she was thinking about and she said Pandora, tapping the chest between them. He had never heard the story of that other Greek girl and her box, and she told him gravely about all the calamities that came out of it, and the one gift of hope that remained behind.

“But I cannot be a Turkish woman long!” she added inconsequently with a smile. “My legs are asleep. I really must walk about a little.”

When he had helped her to her feet she led the way into the other room. They had their coffee and cigarettes there. Hélène walked slowly up and down the length of the room, stopping every now and then to look into the square pool of the fountain and to pat her hair.

The Pasha sat down on the long low divan that ran under the windows. He could watch her more easily now. And the detachment with which he had begun to look at her grew in spite of him into the feeling that he was looking at a stranger. After all, what did he know about her? Who was

she? What had happened to her, during all the years that he had not known her, in that strange free European life which he had tried to imitate, and which at heart he secretly distrusted? What had she ever really told him, and what had he ever really divined of her? For perhaps the first time in his life he realized how little one person may know of another, and particularly a man of a woman. And he remembered Shaban again, and that phrase about his wife being safer than Hélène. Had Shaban really meant anything? Was Hélène "safe?" He acknowledged to himself at last that the question was there in his mind, waiting to be answered.

Hélène did not help him. She had been standing for some time at an odd angle to the pool, looking into it. He could see her face there, with the eyes turned away from him.

"How mysterious a reflection is!" she said. "It is so real that you can't believe it disappears for good. How often Madame Pomegranate must have looked into this pool, and yet I can't find her in it. But I feel she is really there, all the same—and who knows who else."

"They say mirrors do not flatter," the Pasha did not keep himself from rejoining, "but they are very discreet. They tell no tales!"

Hélène raised her eyes. In the little room the servants had cleared the improvised table and had packed up everything again except the candles.

"I have been up here a long time," she said,

"and I am rather tired. It is a little cold, too. If you do not mind I think I will go down to the house now, with the servants. You will hardly care to go so soon, for Zümbül Agha has not finished what he has to say to you."

"Zümbül Agha!" exclaimed the Pasha. "I sent him away."

"Ah, but you must know him well enough to be sure he would not go. Let us see." She clapped her hands. The servant of the lantern immediately came out to her. "Will you ask Zümbül Agha to come here?" she said. "He is on the porch."

The man went to the door, looked out, and said a word. Then he stood aside with a respectful salaam, and the eunuch entered. He negligently returned the salute and walked forward until his air of importance changed to one of humility at sight of the Pasha. Salaaming in turn, he stood with his hands folded in front of him.

"I will go down with you," said the Pasha to his wife, rising. "It is too late for you to go through the woods in the dark."

"Nonsense!" She gave him a look that had more in it than the tone in which she added: "Please do not. I sha'll be perfectly safe with four servants. You can tell them not to let me run away." Coming nearer, she put her hand into the bosom of her dress, then stretched out the hand toward him. "Here is the key—the key of which Zümbül Agha spoke—the key of Pandora's box. Will you keep it for me, please? *Au revoir.*"

And making a sign to the servants she walked out of the kiosk.

III

The Pasha was too surprised, at first, to move—and too conscious of the eyes of servants, too uncertain of what he should do, too fearful of doing the wrong, the un-European, thing. And afterward it was too late. He stood watching until the flicker of the lantern disappeared among the dark trees. Then his eyes met the eunuch's.

"Why don't you go down, too?" suggested Zümbül Agha. The variable climate of a great house had made him too perfect an opportunist not to take the line of being in favor again. "It might be better. Give me the key and I will do what there is to do. But you might send up Shaban."

Why not, the Pasha secretly asked himself? Might it not be the best way out? At the same time he experienced a certain revulsion of feeling, now that Hélène was gone, in the way she had gone. She really was prodigious! And with the vanishing of the lantern that had brought him a measure of reassurance he felt the weight of an uncleared situation, fantastic but crucial, heavy upon him. And the Negro annoyed him intensely.

"Thank you, Zümbül Agha," he replied, "but I am not the nurse of Madama, and I will not give you the key."

If he only might, though, he thought to himself again!

"You believe her, this Frank woman whom you had never seen five years ago, and you do not believe me who have lived in your house longer than you can remember!"

The eunuch said it so bitterly that the Pasha was touched in spite of himself. He had never been one to think very much about minor personal relations, but even at such a moment he could see—was it partly because he wanted more time to make up his mind?—that he had never liked Zümbül Agha as he liked Shaban, for instance. Yet more honor had been due, in the old family tradition, to the former. And he had been associated even longer with the history of the house.

"My poor Zümbül," he uttered musingly, "you have never forgiven me for marrying her."

"My Pasha, you are not the first to marry an unbeliever, nor the last. But such a marriage should be to the glory of Islam, and not to its discredit. Who can trust her? She is still a Christian. And she is too young. She has turned the world upside down. What would your father have said to a daughter-in-law who goes shamelessly into the street without a veil, alone, and who receives in your house men who are no relation to you or to her? It is not right. Women understand only one thing—to make fools of men. And they are never content to fool one."

The Pasha, still waiting to make up his mind, let his fancy linger about Zümbül Agha. It was

really rather absurd, after all, what a part women played in the world, and how little it all came to in the end! Did the black man, he wondered, walk in a clearer, cooler world, free of the clouds, the iridescences, the languors, the perfumes, the strange obsessions, that made others walk so often like madmen? Or might some tatter of preposterous humanity still work obscurely in him? Or a bitterness of not being like other men? That perhaps was why the Pasha felt friendlier toward Shaban. They were more alike.

"You are right, Zümbül Agha," he said. "The world is upside down. But neither the Madama nor any of us made it so. All we can do is to try and keep our heads as it turns. Now, will you please tell me how you happened to be up here? The Madama never told you to come. You know perfectly well that the customs of Europe are different from ours, and that she does not like to have you follow her about."

"What woman likes to be followed about?" retorted the eunuch with a sly smile. "I know you have told me to leave her alone. But why was I brought into this house? Am I to stand by and watch dishonor brought upon it simply because you have eaten the poison of a woman?"

"Zümbül Agha," replied the Pasha sharply, "I am not discussing old and new or this and that, but I am asking you to tell me what all this speech is about."

"Give me that key and I will show you what it is about," said the eunuch, stepping forward.

But the Pasha found he was not ready to go so directly to the point.

"Can't you answer a simple question?" he demanded irritably, retreating to the farther side of the fountain.

The reflection of the painted ceiling in the pool made him think of Hélène—and Madame Pomegranate. He stared into the still water as if to find Hélène's face there. Was any other face hidden beside it, mocking him?

But Zümbül Agha had begun again, doggedly:

"I came here because it is my business to be here. I went to town this morning. When I got back they told me that you were away and that the Madama was up here, alone. So I came. Is this a place for a woman to be alone in—a young woman, with men working all about and I don't know who, and a thousand ways of getting in and out from the hills, and ten thousand hiding places in the woods?"

The Pasha made a gesture of impatience, and turned away. But after all, what could one do with old Zümbül? He had been brought up in his tradition. The Pasha lighted another cigarette to help himself think.

"Well, I came up here," continued the eunuch, "and as I came I heard Madama singing. You know how she sings the songs of the Franks."

The Pasha knew, but he did not say anything. As he walked up and down, smoking and thinking, his eye caught in the pool a reflection from the other side of the room, where the door of the lat-

ticed room was and where the cypress-wood chest stood as the servants had left it in the middle of the floor. Was that what Hélène had stood looking at so long, he asked himself? He wondered that he could have sat beside it so quietly. It seemed now like something dark and dangerous crouching there in the shadow of the little room.

"I sat down, under the terrace," he heard the eunuch go on, "where no one could see me, and I listened. And after she had stopped I heard——"

"Never mind what you heard," broke in the Pasha. "I have heard enough."

He was ashamed—ashamed and resolved. He felt as if he had been playing the spy with Zümbül Agha. And after all there was a very simple way to answer his question for himself. He threw away his cigarette, went forward into the little room, bent over the chest, and fitted the key into the lock.

Just then a nightingale burst out singing, but so near and so loud that he started and looked over his shoulder. In an instant he collected himself, feeling the black man's eyes upon him. Yet he could not suppress the train of association started by the impassioned trilling of the bird, even as he began to turn the key of the chest where his mother used to keep her quaint old silks and embroideries. The irony of the contrast paralyzed his hand for a strange moment, and of the difference between this spring night and other spring nights when nightingales had sung. And what if, after all, only calamity were to come out of the chest, and

he were to lose his last gift of hope! Ah! He knew at last what he would do! He quickly withdrew the key from the lock, stood up straight again, and looked at Zümbül Agha.

"Go down and get Shaban," he ordered, "and don't come back."

The eunuch stared. But if he had anything to say he thought better of uttering it. He saluted silently and went away.

IV

The Pasha sat down on the divan and lighted a cigarette. Almost immediately the nightingale stopped singing. For a few moments Zümbül Agha's steps could be heard outside. Then it became very still. The Pasha did not like it. Look which way he would he could not help seeing the chest—or listening. He got up and went into the big room, where he turned on the water of the fountain. The falling drops made company for him, and kept him from looking for lost reflections. But they presently made him think of what Hélène had said about them. He went out to the porch and sat down on the steps. In front of him the pines lifted their great dark canopies against the stars. Other stars twinkled between the trunks, far below, where the shore lights of the Bosphorus were. It was so still that water sounds came faintly up to him, and every now and then he could even hear nightingales on the European side. Another nightingale began singing in his own woods—the nightingale that

had told him what to do, he said to himself. What other things the nightingales had sung to him, years ago! And how long the pines had listened there, still strong and green and rugged and alive, while he, and how many before him, sat under them for a little while and then went away!

Presently he heard steps on the drive and Shaban came, carrying something dark in his hand.

"What is that?" asked the Pasha, as Shaban held it out.

"A pistol, my Pasha. Zümbül Agha told me you wanted it."

The Pasha laughed curtly.

"Zümbül made a mistake. What I want is a shovel, or a couple of them. Can you find such a thing without asking any one?"

"Yes, my Pasha," replied the Albanian promptly, laying the revolver on the steps and disappearing again. And it was not long before he was back with the desired implements.

"We must dig a hole somewhere, Saban," said his master in a low voice. "It must be in a place where people are not likely to go, but not too far from the kiosk."

Shaban immediately started toward the trees at the back of the house. The Pasha followed him silently into a path that wound through the wood. A nightingale began to sing again, very near them—the nightingale, thought the Pasha.

"He is telling us where to go," he said.

Shaban permitted himself a low laugh.

"I think he is telling his mistress where to go. However, we will go, too." And they did, bearing away to one side of the path till they came to the foot of a tall cypress.

"This will do," said the Pasha, "if the roots are not in the way."

Without a word Shaban began to dig. The Pasha took the other spade. To the simple Albanian it was nothing out of the ordinary. What was extraordinary was that his master was able to keep it up, soft as the loam was under the trees. The most difficult thing about it was that they could not see what they were doing, except by the light of an occasional match. But at last the Pasha judged the ragged excavation of sufficient depth. Then he led the way back to the kiosque.

They found Zümbül Agha in the little room, sitting on the sofa with a pistol in either hand.

"I thought I told you not to come back!" exclaimed the Pasha sternly.

"Yes," faltered the old eunuch, "but I was afraid something might happen to you. So I waited below the pines. And when you went away into the woods with Shaban, I came here to watch." He lifted a revolver significantly. "I found the other one on the steps."

"Very well," said the Pasha at length, more kindly. He even found it in him at that moment to be amused at the picture the black man made, in his sedate frock coat, with his two weapons. And Zümbül Agha found no less to look at in the

appearance of his master's clothes. "But now there is no need for you to watch any longer," added the latter. "If you want to watch, do it at the bottom of the hill. Don't let any one come up here."

"On my head," said the eunuch. He saw that Shaban, as usual, was trusted more than he. But it was not for him to protest against the ingratitude of masters. He salaamed and backed out of the room.

When he was gone the Pasha turned to Shaban:

"This box, Shaban—you see this box? It has become a trouble to us, and I am going to take it out there."

The Albanian nodded gravely. He took hold of one of the handles, to judge the weight of the chest. He lifted his eyebrows.

"Can you help me put it on my back?" he asked.

"Don't try to do that, Shaban. We will carry it together." The Pasha took hold of the other handle. When they got as far as the outer door he let down his end. It was not light. "Wait a minute, Shaban. Let us shut up the kiosque, so that no one will notice anything." He went back to blow out the candles. Then he thought of the fountain. He caught a play of broken images in the pool as he turned off the water. When he had put out the lights and had groped his way to the door he found that Shaban was already gone with the chest. A last drop of water made a strange echo behind him in the dark kiosque. He locked the door and hurried after Shaban, who

had succeeded in getting the chest on his back. Nor would Shaban let the Pasha help him till they came to the edge of the wood. There, carrying the chest between them, they stumbled through the trees to the place that was ready.

"Now we must be careful," said the Pasha. "It might slip or get stuck."

"But are you going to bury the box, too?" demanded Shaban, for the first time showing surprise.

"Yes," answered the Pasha. And he added: "It is the box I want to get rid of."

"It is a pity," remarked Shaban regretfully. "It is a very good box. However, you know. Now then!"

There was a scraping and a muffled thud, followed by a fall of earth and small stones on wood. The Pasha wondered if he would hear anything else. But first one and then another nightingale began to fill the night air with their April madness.

"Ah, there are two of them," remarked Shaban. "She will take the one that says the sweetest things to her."

The Pasha's reply was to throw a spadeful of earth on the chest. Shaban joined him with such vigor that the hole was very soon full.

"We are old, my Pasha, but we are good for something yet," said Shaban. "I will hide the shovels here in the bushes," he added, "and early in the morning I will come again, before any of those lazy gardeners are up, and fix it so that no one will ever know."

There at least was a person of whom one could

be sure! The Pasha realized that gratefully, as they walked back through the park. He did not feel like talking, but at least he felt the satisfaction of having done what he had decided to do. He remembered Zümbül Agha as they neared the bottom of the hill. The eunuch had not taken his commission more seriously than it had been given, however, or he preferred not to be seen. Perhaps he wanted to reconnoitre again on top of the hill.

"I don't think I will go in just yet," said the Pasha, as they crossed the bridge into the lower garden. "I am rather dirty. And I would like to rest a little under the chestnut trees. Would you get me an overcoat please, Shaban, and a brush of some kind? And you might bring me a coffee, too."

How tired he was! And what a short time it was, yet what an eternity, since he last dropped into one of those wicker chairs! He felt for his cigarettes. As he did so he discovered something else in his pocket, something small and hard that at first he did not recognize. Then he remembered the key—the key. . . . He suddenly tossed it into the pool beside him. It made a sharp little splash, which was reëchoed by the dripping basins. He got up and felt in the ivy for the handle that shut off the water. At the end of the garden the Bosphorus lapped softly in the dark. Far away, up in the wood, the nightingales were singing.

H. G. DWIGHT.

JANUARY 6

A NIGHT AT AN INN*

CHARACTERS

A. E. SCOTT-FORTESQUE (The Toff), *a dilapidated gentleman.*

WILLIAM JONES (Bill) }
ALBERT THOMAS } *merchant sailors.*
JACOB SMITH (Sniggers) }

FIRST PRIEST OF KLESH.

SECOND PRIEST OF KLESH.

THIRD PRIEST OF KLESH.

KLESH.

The curtain rises on a room in an inn. SNIGGERS and BILL are talking, THE TOFF is reading a paper, ALBERT sits a little apart.

SNIGGERS. What's his idea, I wonder?

BILL. I don't know.

SNIGGERS. And how much longer will he keep us here?

BILL. We've been here three days.

SNIGGERS. And 'aven't seen a soul.

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BILL. And a pretty penny it cost us when he rented the pub.

SNIGGERS. 'Ow long did 'e rent the pub for?

BILL. You never know with him.

SNIGGERS. It's lonely enough.

BILL. 'Ow long did you rent the pub for, Toffy? [THE TOFF *continues to read a sporting paper; he takes no notice of what is said.*]

SNIGGERS. 'E's *such* a toff.

BILL. Yet 'e's clever, no mistake.

SNIGGERS. Those clever ones are the beggars to make a muddle. Their plans are clever enough, but they don't work, and then they make a mess of things much worse than you or me.

BILL. Ah!

SNIGGERS. I don't like this place.

BILL. Why not?

SNIGGERS. I don't like the looks of it.

BILL. He's keeping us here because here those niggers can't find us. The three heathen priests what was looking for us so. But we want to go and sell our ruby soon.

ALBERT. There's no sense in it.

BILL. Why not, Albert?

ALBERT. Because I gave those black devils the slip in Hull.

BILL. You give 'em the slip, Albert?

ALBERT. The slip, all three of them. The fellows with the gold spots on their foreheads. I had the ruby then and I give them the slip in Hull.

BILL. How did you do it, Albert?

ALBERT. I had the ruby and they were following me. . . .

BILL. Who told them you had the ruby? You didn't show it.

ALBERT. No. . . . But they kind of know.

SNIGGERS. They kind of know, Albert?

ALBERT. Yes, they know if you've got it. Well, they sort of mouched after me, and I tells a policeman and he says, O, they were only three poor niggers and they wouldn't hurt me. Ugh! When I thought of what they did in Malta to poor old Jim.

BILL. Yes, and to George in Bombay before we started.

SNIGGERS. Ugh!

BILL. Why didn't you give 'em in charge?

ALBERT. What about the ruby, Bill?

BILL. Ah!

ALBERT. Well, I did better than that. I walks up and down through Hull. I walks slow enough. And then I turns a corner and I runs. I never sees a corner but I turns it. But sometimes I let a corner pass just to fool them. I twists about like a hare. Then I sits down and waits. No priests.

SNIGGERS. What?

ALBERT. No heathen black devils with gold spots on their face. I give 'em the slip.

BILL. Well done, Albert!

SNIGGERS [*after a sigh of content*]. Why didn't you tell us?

ALBERT. 'Cause 'e won't let you speak. 'E's

got 'is plans and 'e thinks we're silly folk. Things must be done 'is way. And all the time I've give 'em the slip. Might 'ave 'ad one o' them crooked knives in him before now but for me who give 'em the slip in Hull.

BILL. Well done, Albert! Do you hear that, Toffy? Albert has give 'em the slip.

THE TOFF. Yes, I hear.

SNIGGERS. Well, what do you say to that?

THE TOFF. O. . . . Well done, Albert!

ALBERT. And what a' you going to do?

THE TOFF. Going to wait.

ALBERT. Don't seem to know what'e's waiting for.

SNIGGERS. It's a nasty place.

ALBERT. It's getting silly, Bill. Our money's gone and we want to sell the ruby. Let's get on to a town.

BILL. But 'e won't come.

ALBERT. Then we'll leave him.

SNIGGERS. We'll be all right if we keep away from Hull.

ALBERT. We'll go to London.

BILL. But 'e must 'ave 'is share.

SNIGGERS. All right. Only let's go. [To THE TOFF.] We're going, do you hear? Give us the ruby.

THE TOFF. Certainly. [*He gives them a ruby from his waistcoat pocket; it is the size of a small hen's egg. He goes on reading his paper.*]

ALBERT. Come on, Sniggers. [*Exeunt ALBERT and SNIGGERS.*]

BILL. Good-bye, old man. We'll give you your fair share, but there's nothing to do here—no girls, no halls, and we must sell the ruby.

THE TOFF. I'm not a fool, Bill.

BILL. No, no, of course not. Of course you ain't, and you've helped us a lot. Good-bye. You'll say good-bye?

THE TOFF. Oh, yes. Good-bye. [*Still reads his paper. Exit BILL. THE TOFF puts a revolver on the table beside him and goes on with his papers. After a moment the three men come rushing in again, frightened.*]

SNIGGERS [*out of breath*]. We've come back, Toffy.

THE TOFF. So you have.

ALBERT. Toffy. . . . How did they get here?

THE TOFF. They walked, of course.

ALBERT. But it's eighty miles.

SNIGGERS. Did you know they were here, Toffy?

THE TOFF. Expected them about now.

ALBERT. Eighty miles!

BILL. Toffy, old man . . . what are we to do?

THE TOFF. Ask Albert.

BILL. If they can do things like this, there's no one can save us but you, Toffy. . . . I always knew you were a clever one. We won't be fools any more. We'll obey you, Toffy.

THE TOFF. You're brave enough and strong enough. There isn't many that would steal a

ruby eye out of an idol's head, and such an idol as that was to look at, and on such a night. You're brave enough, Bill. But you're all three of you fools. Jim would have none of my plans, and where's Jim? And George. What did they do to him?

SNIGGERS. Don't, Toffy!

THE TOFF. Well, then, your strength is no use to you. You want cleverness; or they'll have you the way they had George and Jim.

ALL. Ugh!

THE TOFF. Those black priests would follow you round the world in circles. Year after year, till they got the idol's eye. And if we died with it, they'd follow our grandchildren. That fool thinks he can escape from men like that by running round three streets in the town of Hull.

ALBERT. God's truth, *you* 'aven't escaped them because they're 'ere.

THE TOFF. So I supposed.

ALBERT. You *supposed*!

THE TOFF. Yes, I believe there's no announcement in the Society papers. But I took this country seat especially to receive them. There's plenty of room if you dig, it is pleasantly situated, and, what is more important, it is in a very quiet neighborhood. So I am at home to them this afternoon.

BILL. Well, *you're* a deep one.

THE TOFF. And remember, you've only my wits between you and death, and don't put your futile plans against those of an educated gentleman.

ALBERT. If you're a gentleman, why don't you go about among gentlemen instead of the likes of us?

THE TOFF. Because I was too clever for them as I am too clever for you.

ALBERT. Too clever for them?

THE TOFF. I never lost a game of cards in my life.

BILL. You never lost a game?

THE TOFF. Not when there was money in it.

BILL. Well, well!

THE TOFF. Have a game of poker?

ALL. No, thanks.

THE TOFF. Then do as you're told.

BILL. All right, Toffy.

SNIGGERS. I saw something just then. Hadn't we better draw the curtains?

THE TOFF. No.

SNIGGERS. What?

THE TOFF. Don't draw the curtains.

SNIGGERS. Oh, all right.

BILL. But, Toffy, they can see us. One doesn't let the enemy do that. I don't see why. . . .

THE TOFF. No, of course you don't.

BILL. Oh, all right, Toffy. [*All begin to pull out revolvers.*]

THE TOFF [*putting his own away*]. No revolvers, please.

ALBERT. Why not?

THE TOFF. Because I don't want any noise at my party. We might get guests that hadn't

been invited. *Knives* are a different matter. [*All draw knives. THE TOFF signs to them not to draw them yet. TOFFY has already taken back his ruby.*]

BILL. I think they're coming, Toffy.

THE TOFF. Not yet.

ALBERT. When will they come?

THE TOFF. When I am quite ready to receive them. Not before.

SNIGGERS. I should like to get this over.

THE TOFF. Should you? Then we'll have them now.

SNIGGERS. Now?

THE TOFF. Yes. Listen to me. You shall do as you see me do. You will all pretend to go out. I'll show you how. I've got the ruby. When they see me alone they will come for their idol's eye.

BILL. How can they tell like this which of us has it?

THE TOFF. I confess I don't know, but they seem to.

SNIGGERS. What will you do when they come in?

THE TOFF. I shall do nothing.

SNIGGERS. What?

THE TOFF. They will creep up behind me. Then, my friends, Sniggers and Bill and Albert, who gave them the slip, will do what they can.

BILL. All right, Toffy. Trust us.

THE TOFF. If you're a little slow, you will see enacted the cheerful spectacle that accompanied the demise of Jim.

SNIGGERS. Don't, Toffy. We'll be there, all right.

THE TOFF. Very well. Now watch me. [*He goes past the windows to the inner door R. He opens it inwards, then under cover of the open door, he slips down on his knee and closes it, remaining on the inside, appearing to have gone out. He signs to the others, who understand. Then he appears to reënter in the same manner.*]

THE TOFF. Now, I shall sit with my back to the door. You go out one by one, so far as our friends can make out. Crouch very low to be on the safe side. They mustn't see you through the window. [*BILL makes his sham exit.*]

THE TOFF. Remember, no revolvers. The police are, I believe, proverbially inquisitive. [*The other two follow BILL. All three are now crouching inside the door R. THE TOFF puts the ruby beside him on the table. He lights a cigarette. The door at the back opens so slowly that you can hardly say at what moment it began. THE TOFF picks up his paper. A native of India wriggles along the floor ever so slowly, seeking cover from chairs. He moves L. where THE TOFF is. The three sailors are R. SNIGGERS and ALBERT lean forward. BILL's arm keeps them back. An arm-chair had better conceal them from the Indian. The black Priest nears THE TOFF. BILL watches to see if any more are coming. Then he leaps forward alone—he has taken his boots off—and knifes the Priest. The Priest tries to shout but BILL'S left hand is over his mouth. THE TOFF*

continues to read his sporting paper. He never looks around.]

BILL [*sotto voce*]. There's only one, Toffy. What shall we do?

THE TOFF [*without turning his head*]. Only one?

BILL. Yes.

THE TOFF. Wait a moment. Let me think. [*Still apparently absorbed in his paper.*] Ah, yes. You go back, Bill. We must attract another guest. . . . Now, are you ready?

BILL. Yes.

THE TOFF. All right. You shall now see my demise at my Yorkshire residence. You must receive guests for me. [*He leaps up in full view of the window, flings up both arms and falls to the floor near the dead Priest.*] Now, be ready. [*His eyes close. There is a long pause. Again the door opens, very, very slowly. Another priest creeps in. He has three golden spots upon his forehead. He looks round, then he creeps up to his companion and turns him over and looks inside of his clenched hands. Then he looks at the recumbent TOFF. Then he creeps toward him. BILL slips after him and knifes him like the other with his left hand over his mouth.*]

BILL [*sotto voce*]. We've only got two, Toffy.

THE TOFF. Still another.

BILL. What'll we do?

THE TOFF [*sitting up*]. Hum.

BILL. This is the best way, much.

THE TOFF. Out of the question. Never play the same game twice.

BILL. Why not, Toffy?

THE TOFF. Doesn't work if you do.

BILL. Well?

THE TOFF. I have it, Albert. You will now walk into the room. I showed you how to do it.

ALBERT. Yes.

THE TOFF. Just run over here and have a fight at this window with these two men.

ALBERT. But they're . . .

THE TOFF. Yes, they're dead, my perspicuous Albert. But Bill and I are going to resuscitate them. . . . Come on. [BILL *picks up a body under the arms.*]

THE TOFF. That's right, Bill. [*Does the same.*] Come and help us, Sniggers. . . . [SNIGGERS *comes.*] Keep low, keep low. Wave their arms about, Sniggers. Don't show yourself. Now, Albert, over you go. Our Albert is slain. Back you get, Bill. Back, Sniggers. Still, Albert. Mustn't move when he comes. Not a muscle. [*A face appears at the window and stays for some time. Then the door opens and, looking craftily round, the third Priest enters. He looks at his companions' bodies and turns round. He suspects something. He takes up one of the knives and with a knife in each hand he puts his back to the wall. He looks to the left and right.*]

THE TOFF. Come on, Bill. [*The Priest rushes to the door. THE TOFF knifes the last Priest from behind.*]

THE TOFF. A good day's work, my friends.

BILL. Well done, Toffy. Oh, you are a deep one!

ALBERT. A deep one if ever there was one.

SNIGGERS. There ain't any more, Bill, are there?

THE TOFF. No more in the world, my friend.

BILL. Aye, that's all there are. There were only three in the temple. Three priests and their beastly idol.

ALBERT. What is it worth, Toffy? Is it worth a thousand pounds?

THE TOFF. It's worth all they've got in the shop. Worth just whatever we like to ask for it.

ALBERT. Then we're millionaires now.

THE TOFF. Yes, and, what is more important, we no longer have any heirs.

BILL. We'll have to sell it now.

ALBERT. That won't be easy. It's a pity it isn't small and we had half a dozen. Hadn't the idol any other on him?

BILL. No, he was green jade all over and only had this one eye. He had it in the middle of his forehead and was a long sight uglier than anything else in the world.

SNIGGERS. I'm sure we ought all to be very grateful to Toffy.

BILL. And, indeed, we ought.

ALBERT. If it hadn't been for him . . .

BILL. Yes, if it hadn't been for old Toffy. . . .

SNIGGERS. He's a deep one.

THE TOFF. Well, you see I just have a knack of foreseeing things.

SNIGGERS. I should think you did.

BILL. Why, I don't suppose anything happens

that our Toff doesn't foresee. Does it, Toffy?

THE TOFF. Well, I don't think it does, Bill
I don't think it often does.

BILL. Life is no more than just a game of
cards to our old Toff.

THE TOFF. Well, we've taken these fellows'
trick.

SNIGGERS [*going to window*]. It wouldn't do
for any one to see them.

THE TOFF. Oh, nobody will come this way.
We're all alone on a moor.

BILL. Where will we put them?

THE TOFF. Bury them in the cellar, but there's
no hurry.

BILL. And what then, Toffy?

THE TOFF. Why, then we'll go to London and
upset the ruby business. We have really come
through this job very nicely.

BILL. I think the first thing that we ought to
do is to give a little supper to old Toffy. We'll
bury these fellows to-night.

ALBERT. Yes, let's.

SNIGGERS. The very thing!

BILL. And we'll all drink his health.

ALBERT. Good old Toffy!

SNIGGERS. He ought to have been a general or
a premier. [*They get bottles from cupboard, etc.*]

THE TOFF. Well, we've earned our bit of a
supper. [*They sit down.*]

BILL [*glass in hand*]. Here's to old Toffy, who
guessed everything!

ALBERT and SNIGGERS. Good old Toffy!

BILL. Toffy, who saved our lives and made our fortunes.

ALBERT and SNIGGERS. Hear. Hear!

THE TOFF. And here's to Bill, who saved me twice to-night.

BILL. Couldn't have done it but for your cleverness, Toffy.

SNIGGERS. Hear, hear! Hear! Hear!

ALBERT. He foresees everything.

BILL. A speech, Toffy. A speech from our general.

ALL. Yes, a speech.

SNIGGERS. A speech.

THE TOFF. Well, get me some water. This whisky's too much for my head, and I must keep it clear till our friends are safe in the cellar.

BILL. Water? Yes, of course. Get him some water, Sniggers.

SNIGGERS. We don't use water here. Where shall I get it?

BILL. Outside in the garden. [*Exit SNIGGERS.*]

ALBERT. Here's to future!

BILL. Here's to Albert Thomas, Esquire.

ALBERT. And William Jones, Esquire. [*Re-enter SNIGGERS, terrified.*]

THE TOFF. Hullo, here's Jacob Smith, Esquire, J. P., alias Sniggers, back again.

SNIGGERS. Toffy, I've been thinking about my share in that ruby. I don't want it, Toffy; I don't want it.

THE TOFF. Nonsense, Sniggers. Nonsense.

SNIGGERS. You shall have it, Toffy, you shall

have it yourself, only say Sniggers has no share in this 'ere ruby. Say it, Toffy, say it!

BILL. Want to turn informer, Sniggers?

SNIGGERS. No, no. Only I don't want the ruby, Toffy. . . .

THE TOFF. No more nonsense, Sniggers. We're all in together in this. If one hangs, we all hang; but they won't outwit me. Besides, it's not a hanging affair, they had their knives.

SNIGGERS. Toffy, Toffy, I always treated you fair, Toffy. I was always one to say, Give Toffy a chance. Take back my share, Toffy.

THE TOFF. What's the matter? What are you driving at?

SNIGGERS. Take it back, Toffy.

THE TOFF. Answer me, what are you up to?

SNIGGERS. I don't want my share any more.

BILL. Have you seen the police? [ALBERT pulls out his knife.]

THE TOFF. No, no knives, Albert

ALBERT. What then?

THE TOFF. The honest truth in open court, barring the ruby. We were attacked.

SNIGGERS. There's no police.

THE TOFF. Well, then, what's the matter?

BILL. Out with it.

SNIGGERS. I swear to God. . . .

ALBERT. Well?

THE TOFF. Don't interrupt.

SNIGGERS. I swear I saw something *what I didn't like*.

THE TOFF. What you didn't like?

SNIGGERS [*in tears*]. O Toffy, Toffy, take it back. Take my share. Say you take it.

THE TOFF. What has he seen? [*Dead silence, only broken by SNIGGERS'S sobs. Then steps are heard. Enter a hideous idol. It is blind and gropes its way. It gropes its way to the ruby and picks it up and screws it into a socket in the forehead. SNIGGERS still weeps softly, the rest stare in horror. The idol steps out, not groping. Its steps move off, then stop.*]

THE TOFF. Oh, great heavens!

ALBERT [*in a childish plaintive voice*]. What is it, Toffy?

BILL. Albert, it is that obscene idol [*in a whisper*] come from India.

ALBERT. It is gone.

BILL. It has taken its eye.

SNIGGERS. We are saved.

A VOICE OFF [*with outlandish accent*]. Meestaire William Jones, Able Seaman. [THE TOFF *has never spoken, never moved. He only gazes stupidly in horror.*]

BILL. Albert, Albert, what is this? [*He rises and walks out. One moan is heard. SNIGGERS goes to the window. He falls back sickly.*]

ALBERT [*in a whisper*]. What has happened?

SNIGGERS. I have seen it. I have seen it. Oh, I have seen it! [*He returns to table.*]

THE TOFF [*laying his hand very gently on SNIGGERS'S arm, speaking softly and winningly*]. What was it, Sniggers?

SNIGGERS. I have seen it.

ALBERT. What?

SNIGGERS. Oh!

VOICE. Meestaire Albert Thomas, Able Seaman.

ALBERT. Must I go, Toffy? Toffy, must I go?

SNIGGERS [*clutching him*]. Don't move.

ALBERT [*going*]. Toffy, Toffy. [*Exit.*]

VOICE. Meestaire Jacob Smith, Able Seaman.

SNIGGERS. I can't go, Toffy. I can't go. I can't do it. [*He goes.*]

VOICE. Meestaire Arnold Everett Scott-Fortescue, late Esquire, Able Seaman.

THE TOFF. I did not foresee it. [*Exit.*]

[THE CURTAIN]

LORD DUNSANY.

JANUARY 7

JUST LIKE A CAT

THEY were doing good work out back of the Westcote express office. The Westcote Land and Improvement Company was ripping the whole top off Seiler's Hill and dumping it into the swampy meadow, and Mike Flannery liked to sit at the back door of the express office, when there was nothing to do, and watch the endless string of wagons dump the soft clay and sand there. Already the swamp was a vast landscape of small hills and valleys of new, soft soil, and soon it would burst into streets and dwellings. That would mean more work, but Flannery did not care; the company had allowed him a helper already, and Flannery had hopes that by the time the swamp was populated Timmy would be of some use. He doubted it, but he had hopes.

The four-thirty-two train had just pulled in, and Timmy had gone across the street to meet it with his hand-truck, and now he returned. He came lazily, pulling the cart behind him with one hand. He didn't seem to care whether he ever got back to the office. Flannery's quick blood rebelled.

"Is that all th' faster ye can go?" he shouted.

"Make haste! Make haste! 'Tis an ixpriss company ye are workin' fer, an' not a cimitery. T' look at ye wan w'u'd think ye was nawthin' but a funeral!"

"Sure I am," said Timmy. "'Tis as ye have said it, Flannery; I'm th' funeral."

Flannery stuck out his under jaw, and his eyes blazed. For nothing at all he would have let Timmy have a fist in the side of the head, but what was the use? There are some folks you can't pound sense into, and Timmy was one of them.

"What have ye got, then?" asked Flannery.

"Nawthin' but th' corpse," said Timmy impudently, and Flannery did do it. He swung his big right hand at the lad, and would have taught him something, but Timmy wasn't there. He had dodged. Flannery ground his teeth, and bent over the hand-truck. The next moment he straightened up and motioned to Timmy, who had stepped back from him, nearly half a block back.

"Come back," he said peacefully. "Come on back. This wan time I'll do nawthin' to ye. Come on back an' lift th' box into th' office. But th' next time——"

Timmy came back, grinning. He took the box off the truck, carried it into the office, and set it on the floor. It was not a large box, nor heavy, just a small box with strips nailed across the top, and there was an Angora cat in it. It was a fine, large Angora cat, but it was dead.

Flannery looked at the tag that was nailed on the side of the box. "Ye'd betther git th' wagon, Timmy," he said slowly, "an' proceed with th' funeral up t' Missus Warman's. This be no weather for perishable goods t' be lyin' 'round th' office. Quick speed is th' motto av th' Interurban Ixpriss Company whin th' weather is eighty-four in th' shade. An', Timmy," he called as the boy moved toward the door, "make no difficulty sh'u'd she insist on receiptin' fer th' goods as bein' damaged. If nicissary take th' receipt fer 'Wan long-haired cat, damaged.' But make haste. 'Tis in me mind that sh'u'd ye wait too long Missus Warman will not be receivin' th' consignment at all. She's wan av th' particular kind, Timmy."

In half an hour Timmy was back. He came into the office lugging the box, and let it drop on the floor with a thud.

"She won't take no damaged cats," said Timmy shortly.

Mike Flannery laid his pen on his desk with almost painful slowness and precision. Slowly he slid off his chair, and slowly he picked up his cap and put it on his head. He did not say a word. His brow was drawn into deep wrinkles, and his eyes glittered as he walked up to the box with almost supernaturally stately tread and picked it up. His lips were firmly set as he walked out of the office into the hot sun. Timmy watched him silently.

In less than half an hour Mike Flannery came

into the office again, quietly, and set the box silently on the floor. Noiselessly he hung up his cap on the nail above the big calendar back of the counter. He sank into his chair and looked for a long while at the blank wall opposite him.

"An' t' think," he said at last, like one still wrapped in a great blanket of surprise, "t' think she didn't swear wan cuss th' whole time! Thim ladies is wonderful folks! I wonder did she say th' same t' ye as she said t' me, Timmy?"

"Sure she did," said Timmy, grinning as usual.

"Will ye think of that, now!" said Flannery with admiration. "'Tis a grand constitution she must be havin', that lady. Twice in wan afternoon! I wonder could she say th' same three times? 'Tis not possible."

He ran his hand across his forehead and sighed, and his eyes fell on the box. It was still where he had put it, but he seemed surprised to see it there. He had no recollection of anything after Mrs. Warman had begun to talk. He picked up his pen again.

"Interurban Express Co., New York," he wrote. "Consiny Mrs. Warman won't reciev cat way bill 23645 Hibbert and Jones consinor cat is——"

He grinned and ran the end of the pen through his stubble of red hair.

"What is th' swell worrd fer dead, Timmy?" he asked. "I'm writin' a letter t' th' swell clerks in New Yorrk that be always guyin' me about me letters, an' I'll hand thim a swell worrd fer wance."

"Deceased," said Timmy, grinning.

"'Tis not that wan I was thinkin' of," said Flannery, "but that wan will do. 'Tis a high-soundin' worrd, deceased."

He dipped his pen in the ink again.

"—cat is diseased," he wrote. "Pleas give disposal. Mike Flannery."

When the New York office of the Interurban Express Company received Flannery's letter they called up Hibbert & Jones on the telephone. Hibbert & Jones was the big department store, and it was among the Interurban's best customers.

When the Interurban could do it a favor it was policy to do so, and the clerk knew that sending a cat back and forth by rail was not the best thing for the cat, especially if the cat was diseased.

"That cat," said the manager of the live-animal department of Hibbert & Jones, "was in good health when it left here, absolutely, so far as we know. If it was not it is none of our business. Mrs. Warman came in and picked the cat out from a dozen or more, and paid for it. It is her cat. It doesn't interest us any more. And another thing: You gave us a receipt for that cat in good order; if it was damaged in transit it is none of our affair, is it?"

"Owner's risk," said the Interurban clerk. "You know we only accept live animals for transportation at owner's risk."

"That lets us out, then," said the Hibbert & Jones clerk. "Mrs. Warman is the owner. Ring off, please."

Westcote is merely a suburb of New York, and mails are frequent, and Mike Flannery found a letter waiting for him when he opened the office the next morning. It was brief. It said:

"Regarding cat, W. B. 23645, this was sent at owner's risk, and Mrs. Warman seems to be the owner. Cat should be delivered to her. We are writing her from this office, but in case she does not call for it immediately, you will keep it carefully in your office. You had better have a veterinary look at the cat. Feed it regularly."

Mike Flannery folded the letter slowly and looked down at the cat. "Feed it!" he exclaimed. "I wonder, now, was that a misprint fer fumigate it, fer that is what it will be wantin' mighty soon, if I know anything about deceased cats. I wonder do thim dudes in New Yorrk be thinkin', th' long-haired cat is only fainted, mebbby? Do they think they see Mike Flannery sittin' be th' bedside av th' cat, fannin' it t' bring it t' consciousness? Feed it! Niver in me life have I made a specialty av cats, long-haired or short-haired, an' I do not be pretindin' t' be a profissor av cats, but 'tis me sittled belief that whin a cat is as dead as that wan is it stops eatin'."

He looked resentfully at the cat in the box.

"I wonder sh'u'd I put th' late laminted out on th' back porch till the veterinary comes t' take its pulse? I wonder what th' ixpriss company wants a veterinary t' butt into th' thing fer annyhow? Is it th' custom nowadays t' require a certificate av health fer every cat that's as dead as that wan

is before th' funeral comes off? Sure, I do believe th' ixpriss company has doubts av Mike Flannery's ability t' tell is a cat dead or no. Mebby 'tis throe. Mebby so. But wan thing I'm dang sure av, an that is that sh'u'd the weather not turrrn off t' a cold wave by to-morry mornin' 'twill take no coroner t' know th' cat is dead."

He opened the letter again and reread it. As he did so the scowl on his face increased. He held up the letter and slapped it with the back of his hand.

"'Kape it carefully in your office,'" he read with scorn. "Sure! An' what about Flannery? Does th' man think I'm t' sit side by side with th' dead pussy cat an' thry t' work up me imagination t' thinkin' I'm sittin' in a garden av tuberoses? 'Tis well enough t' say kape it, but cats like thim does not kape very well. Th' less said about th' way they kapes th' betther."

Timmy entered the office, and as he passed the box he sniffed the air in a manner that at once roused Flannery's temper.

"Sthop that!" he shouted. "I'll have none av yer foolin' t'-day. What fer are ye puckerin' up yer nose at th' cat fer? There's nawthin' th' matther with th' cat. 'Tis as sound as a shillin', an' there's no call fer ye t' be sniffin' 'round, Timmy, me lad! Go about yer worrk, an' lave th' cat alone. 'Twill kape—'twill kape a long time yet. Don't be so previous, me lad. If ye want t' sniff, there'll be plinty av time by an' by. Plinty av it."

"Ye ain't goin' t' keep th' cat, are ye?" asked Timmy with surprise.

"Let be," said Flannery softly, with a gentle downward motion of his hands. "Let be. If 'tis me opinion 't w'u'd be best t' kape th' cat fer some time, I will kape it. Mike Flannery is th' ixpriss agint av this office, Tim, me bye, an' sh'u'd he be thinkin' 't w'u'd be best fer th' intherists av th' company t' kape a cat that is no longer livin', he will. There be manny things fer ye t' learn, Timmy, before ye know th' whole av th' ixpriss business, an' dead cats is wan av thim."

"G'wan!" said Timmy with a long-drawn vowel. "I know a dead cat when I see one, now."

"Mebby," said Flannery shortly. "Mebby. An' mebbly not. But do ye know where Doc Pomeroy hangs out? Go an' fetch him."

As Timmy passed the box on the way out he looked at the cat with renewed interest. He began to have a slight doubt that he might not know a dead cat when he saw one, after all, if Flannery was going to have a veterinary come to look at it. But the cat certainly *looked* dead—extremely dead.

Doc Pomeroy was a tall, lank man with a slouch in his shoulders and a sad, hollow-chested voice. His voice was the deepest and mournfullest bass. "The boy says you want me to look at a cat," he said in his hopeless tone. "Where's the cat?"

Flannery walked to the box and stood over it, and Doc Pomeroy stood at the other side. He did not even bend down to look at the cat.

"That cat's dead," he said without emotion.

"Av course it is," said Flannery. "'Twas dead th' firrst time I seen it."

"The boy said you wanted me to look at a cat," said Doc Pomeroy.

"Sure!" said Flannery. "Sure I did! That's th' cat. I wanted ye t' see th' cat. What might be yer opinion av it?"

"What do you want me to do with the cat?" asked Doc Pomeroy.

"Look at it," said Flannery pleasantly. "Naw-thin' but look at it. Thim is me orders. 'Have a veterinary look at th' cat,' is what they says. An' I can see be th' look on ye that 'tis yer opinion 'tis a mighty dead cat."

"That cat," said the veterinary slowly, "is as dead as it can be. A cat can't be any deader than that one is."

"It cannot," said Flannery positively. "But it can be longer dead."

"If I had a cat that had been dead longer than that cat has been dead," said Doc Pomeroy as he moved away, "I wouldn't have to see it to know that it was dead. A cat that has been dead longer than that cat has been dead lets you know it. That cat will let you know it pretty quick, now."

"Thank ye," said Flannery. "An' ye have had a good look at it? Ye w'u'dn't like t'look at it again, mebbey? Thim is me orders, t'allow ixamination be th' veterinary, an' if 't w'u'd be anny comfort t' ye I will draw up a chair so ye can look all ye want to."

The veterinary raised his sad eyes to Flannery's face and let them rest there a moment. "Much obliged," he said, but he did not look at the cat again. He went back to his headquarters.

That afternoon Flannery and Timmy began walking quickly when they passed the box, and toward evening, when Flannery had to make out his reports, he went out on the back porch and wrote them, using a chair-seat for a desk. One of his tasks was to write a letter to the New York office.

"W. B. 23645," he wrote, "the vetinnary has seen the cat, and its diseased all right. he says so. no sine of Mrs. Warman yet but ile keep the cat in the offis if you say so as long as I cann stand it. but how cann i feed a diseased cat. i nevver fed a diseased cat yet. what do you feed cats lik that."

The next morning when Flannery reached the office he opened the front door, and immediately closed it with a bang and locked it. Timmy was late, as usual. Flannery stood a minute looking at the door, and then he sat down on the edge of the curb to wait for Timmy. The boy came along after a while, indolently as usual, but when he saw Flannery he quickened his pace a little.

"What's th' matter?" he asked. "Locked out?"

Flannery stood up. He did not even say good morning. He ran his hand into his pocket and pulled out the key. "Timmy," he said gently, almost lovingly, "I have business that takes me t' th' other side av town. I have th' confidence in

ye, Timmy, t' let ye open up th' office. 'Twull be good ixperience fer ye." He cast his eye down the street, where the car line made a turn around the corner. The trolley wire was shaking. "Th' way ye open up," he said slowly, "is t' push th' key into th' keyhole. Push th' key in, Timmy, an thin turn it t' th' lift. Wait!" he called as Timmy turned. "'Tis important t' turrrn t' th' lift, not th' right. An' whin ye have th' door open"—the car was rounding the corner, and Flannery stepped into the street—"whin ye have th' door open—th' door open"—the car was where he could touch it—"take th' cat out behint th' office an' bury it, an' if ye don't I'll fire ye out av yer job. Mind that!"

The car sped by, and Flannery swung aboard. Timmy watched it until it went out of sight around the next corner, and then he turned to the office door. He pushed the key in, and turned it to the left.

When Flannery returned the cat was gone, and so was Timmy. The grocer next door handed Flannery the key, and Flannery's face grew red with rage. He opened the door of the office, and for a moment he was sure the cat was not gone, but it was. Flannery could not see the box; it was gone. He threw open the back door and let the wind sweep through the office, and it blew a paper off the desk. Flannery picked it up and read it. It was from Timmy.

"Mike Flannery, esquire," it said. "Take youre old job. Im tired of the express business. Too much cats and missus Warmans in it. im going to

New York to look for a decent job. I berried the cat for you but no more for me. youres truly."

Flannery smiled. The loss of Timmy did not bother him so long as the cat had gone also. He turned to the tasks of the day with a light heart.

The afternoon mail brought him a letter from the New York office. "Regarding W. B. 23645," it said, "and in answer to yours of yesterday's date. In our previous communication we clearly requested you to have a veterinary look at the cat. We judge from your letter that you neglected to do this, as the veterinary would certainly have told you what to feed the cat. See the veterinary at once and ask him what to feed the cat. Then feed the cat what he tells you to feed it. We presume it is not necessary for us to tell you to water the cat."

Flannery grinned. "An' ain't thim th' jokers now!" he exclaimed. "'Tis some smart bye must have his fun with ould Flannery! go an' see th' veterinary! An' ask him what t' feed th' cat! 'Good mornin', Mister Pomeroy. Do ye remimber th' dead cat ye looked at yisterday? 'Tis in a bad way th' mornin', sor. 'Tis far an' away deader than it was yisterday. We had th' funeral this mornin'. What w'u'd ye be advisin' me t' feed it fer a regular diet now?" Oh, yis! I'll go t' th' veterinary—not!"

He stared at the letter frowningly.

"An' 'tis not ninessary t' tell me t' water th' cat!" he said. "Oh, no, they'll be trustin' Flannery t' water th' cat. Flannery has loads av time.

'Tis no need fer him t' spind his time doin' th' ixpriss business. 'Git th' sprinklin'-can, Flannery, an' water th' cat. Belike if ye water it well, ye'll be havin' a fine flower-bed av long-haired cats out behint th' office. Water th' cat well, an' plant it awn th' sunny side av' th' house, an' whin it sprouts transplant it t' th' shady side where it can run up th' trellis. 'Twill bloom hearty until cold weather, if watered plinty!' Bechune thim an' me 'tis me opinion th' cat was kept too long t' grow well anny more."

Mrs. Warman was very much surprised that afternoon to receive a letter from the express company. As soon as she saw the name of the company in the corner of the envelope her face hardened. She had an intuition that this was to be another case where the suffering public was imposed upon by an overbearing corporation, and she did not mean to be the victim. She had refused the cat. Fond as she was of cats, she had never liked them dead. She was through with that cat. She tore open the envelope. A woman never leaves an envelope unopened. The next moment she was more surprised than before.

"Dear Madam," said the letter. "Regarding a certain cat sent to your address through our company by Hibbert & Jones of this city, while advising you of our entire freedom from responsibility in the matter, all animals being accepted by us at owner's risk only, we beg to make the following communication: The cat is now in storage at our express office in Westcote, and is sick. A let-

ter from our agent there leads us to believe that the cat may not receive the best of attention at his hands. In order that it may be properly fed and cared for we would suggest that you accept the cat from our hands, under protest if you wish, until you can arrange with Messrs. Hibbert & Jones as to the ownership. In asking you to take the cat in this way we have no other object in view than to stop the charges for storage and care, which are accumulating, and to make sure that the cat is receiving good attention. We might say, however, that Hibbert & Jones assure us that the cat is your property, and therefore, until we have assurance to the contrary, we must look to you for all charges for transportation, storage, and care accruing while the cat is left with us. Yours very truly."

When she had read the letter Mrs. Warman's emotions were extremely mixed. She felt an undying anger toward the express company; she felt an entirely different and more personal anger toward the firm of Hibbert & Jones, but above all she felt a great surprise regarding the cat. If ever she had seen a cat that she thought was a thoroughly dead cat this was the cat. She had had many cats in her day, and she had always thought she knew a dead cat when she saw one, and now this dead cat was alive—ailing, perhaps, but alive. The more she considered it, the less likely it seemed to her that she could have been mistaken about the deadness of that cat. It had been offered to her twice. The first time she saw

it she knew it was dead, and the second time she saw it she knew it was, if anything, more dead than it had been the first time. The conclusion was obvious. A cat had been sent to her in a box. She had refused to receive a dead cat, and the expressmen had taken the box away again. Now there was a live, but sick, cat in the box. She had her opinion of expressmen, express companies, and especially of the firm of Hibbert & Jones. This full opinion she sent to Hibbert & Jones by the next mail.

The next morning Flannery was feeling fine. He whistled as he went to the nine-twenty train, and whistled as he came back to the office with his hand-truck full of packages and the large express envelope with the red seals on the back snugly tucked in his inside pocket, but when he opened the envelope and read the first paper that fell out he stopped whistling.

"Agent, Westcote," said the letter. "Regarding W. B. 23645, Hibbert & Jones, consignor of the cat you are holding in storage, advises us that the consignee claims cat you have is not the cat shipped by consignor. Return cat by first train to this office. If the cat is not strong enough to travel alone have veterinary accompany it. Yrs. truly, Interurban Express Company, per J."

At first a grin spread over the face of Flannery. "'Not sthrong enough t' travel alone!'" he said with a chuckle. "If iver there was a sthrong cat 'tis that wan be this time, an' 't w'u'd be a waste av ixpinse t' hire a——" Suddenly his face

sobered. He glanced out of the back door at the square mile of hummocky sand and clay.

"Return cat be firrst trrrain t' this office," he repeated blankly. He left his seat and went to the door and looked out. "Return th' cat," he said, and stepped out upon the edge of the soft, new soil. It was all alike in its recently dug appearance. "Th' cat, return it," he repeated, taking steps this way and that way, with his eyes on the clay at his feet. He walked here and there, but one place looked like the others. There was room for ten thousand cats, and one cat might have been buried in any one of ten thousand places. Flannery sighed. Orders were orders, and he went back to the office and locked the doors. He borrowed a coal-scoop from the grocer next door and went out and began to dig up the clay and sand. He dug steadily and grimly. Never, perhaps, in the history of the world had a man worked so hard to dig up a dead cat. Even in ancient Egypt, where the cat was a sacred animal, they did not dig them up when they had them planted. Quite the contrary: it was a crime to dig them up; and Flannery, as he dug, had a feeling that it would be almost a crime to dig up this one. Never, perhaps, did a man dig so hard to find a thing he really did not care to have.

Flannery dug all that morning. At lunch-time he stopped digging—and went without his lunch—long enough to deliver the packages that had come on the early train. As he passed the station he saw a crowd of boys playing hockey with an old

tomato-can, and he stopped. When he reached the office he was followed by sixteen boys. Some of them had spades, some of them had small fire-shovels, some had only pointed sticks, but all were ready to dig. He showed them where he had already dug.

"Twenty-five cints apiece, annyhow," he said, "an' five dollars fer th' lucky wan that finds it."

"All right," said one. "Now what is it we are to dig for?"

"'Tis a cat," said Flannery, "a dead wan."

"Go on!" cried the boy sarcastically. "What is it we are to dig for?"

"I can get you a dead cat, mister," said another. "Our cat died."

"'Twill not do," said Flannery. "'Tis a special cat I'm wantin'. 'Tis a long-haired cat, an' 'twas dead a long time. Ye can't mistake it whin ye come awn to it. If ye dig up a cat ye know no wan w'u'd want t' have, that's it."

The sixteen boys dug, and Flannery, in desperation, dug, but a square mile is a large plot of ground to dig over. No one, having observed that cat on the morning when Timmy planted it, would have believed it could be put in any place where it could not be instantly found again. It had seemed like a cat that would advertise itself. But that is just like a cat; it is always around when it isn't needed, and when it is needed it can't be found. Before the afternoon was half over the boys had tired of digging for a dead cat and had gone away, but Flannery kept at it until the sun

went down. Then he looked to see how much of the plot was left to dig up. It was nearly all left. As he washed his hands before going to his boarding-house a messenger-boy handed him a telegram. Flannery tore it open with misgivings.

"Cat has not arrived. Must come on night train. Can accept no excuse," it read.

Flannery folded the telegram carefully and put it in his hip pocket. He washed his hands with more deliberate care than he had ever spent on them. He adjusted his coat most carefully on his back, and then walked with dignity to his boarding-house. He knew what would happen. There would be an inspector out from the head office in the morning. Flannery would probably have to look for a new job.

In the morning he was up early, but he was still dignified. He did not put on his uniform, but wore his holiday clothes, with the black tie with the red dots. An inspector is a hard man to face, but a man in his best clothes has more of a show against him. Flannery came to the office the back way; there was a possibility of the inspector's being already at the front door. As he crossed the filled-in meadows he poked unhopefully at the soil here and there, but nothing came of it. But suddenly his eyes lighted on a figure that he knew, just turning out of the alley three buildings from the office. It was Timmy!

Flannery had no chance at all. He ran, but how can a man run in his best clothes across soft, new soil when he is getting a bit too stout? And

Timmy had seen him first. When Flannery reached the corner of the alley Timmy was gone, and with a sigh that was partly regret and partly breathlessness from his run Flannery turned into the main street. There was the inspector, sure enough, standing on the curb. Flannery had lost some of his dignity, but he made up for it in anger. He more than made up for it in the heat he had run himself into. He was red in the face. He met the inspector with a glare of anger.

"There be th' key, if 'tis that ye're wantin', an' ye may take it an' welcome, fer no more will I be ixpriss agint fer a company that sinds long-haired cats dead in a box an' orders me t' kape thim throo th' hot weather fer a fireside companion an' ready riference av perfumery. How t' feed an' water dead cats av th' long-haired kind I may not know, an' how t' live with dead cats I may not know, but whin t' bury dead cats I *do* know, an' there be plinty av other jobs where a man is not ordered t' dig up forty-sivin acres t' find a cat that was buried none too soon at that!"

"What's that?" said the Inspector. "Is that cat dead?"

"An' what have I been tellin' th' dudes in th' head office all the while?" asked Flannery with asperity. "What but that th' late deceased dead cat was defunct an' no more? An' thim insultin' an honest man with their 'Have ye stholen th' cat out av th' box, Flannery, an' put in an inferior short-haired cat?' I want no more av thim! Here's the key. Good day t' ye!"

"Hold on," said the inspector, putting his hand on Flannery's arm. "You don't go yet. I'll have a look at your cash and your accounts first. What you say about that cat may be true enough, but we have got to have proof of it. That was a valuable cat, that was. It was an Angora cat, a real Angora cat. You've got to produce that cat before we are through with you."

"Projuce th' cat!" said Flannery angrily. "Th' cat is safe an' sound in th' back lot. I presint ye with th' lot. If 'tis not enough fer ye, go awn an' do th' dirty worrk ye have t' do awn me. I'll dig no more fer th' cat."

The inspector unlocked the door and entered the office. It was hot with the close heat of a room that has been locked up overnight. Just inside the door the inspector stopped and sniffed suspiciously. No express office should have smelled as that one smelled.

"Wan minute!" cried Flannery, pulling away from the inspector's grasp. "Wan minute! I have a hint there be a long-haired cat near by. Wance ye have been near wan av thim ye can niver mistake thim Angora cats. I w'u'd know th' symbol av thim with me eyes shut. 'Tis a signal ye c'u'd tell in th' darrk."

He hurried to the back door. The cat was there, all right. A little deader than it had been, perhaps, but it was there on the step, long hair and all.

"Hurroo!" shouted Flannery. "An' me thinkin' I w'u'd niver see it again! Can ye smell th'

proof, Misther Inspictor? 'Tis good sthrong proof fer ye! An' I sh'u'd have knowed it all th' while. Angora cats I know not be th' spicial species, an' th' long-haired breed av cats is not wan I have associated with much, an' cats so dang dead as this wan I do not kape close in touch with, ginerally, but all cats have a grrand resimblance t' cats. Look at this wan, now. 'Tis just like a cat. It kem back."

ELLIS PARKER BUTLER.

JANUARY 8 AND 9

THE MAN WHO WOULD BE KING*

THE Law, as quoted, lays down a fair conduct of life, and one not easy to follow. I have been fellow to a beggar again and again under circumstances which prevented either of us finding out whether the other was worthy. I have still to be brother to a Prince, though I once came near to kinship with what might have been a veritable King and was promised the reversion of a Kingdom—army, law-courts, revenue and policy all complete. But, to-day, I greatly fear that my King is dead, and if I want a crown I must go and hunt it for myself.

The beginning of everything was in a railway train upon the road to Mhow from Ajmir. There had been a deficit in the Budget, which necessitated travelling, not second class, which is only half as dear as first class, but by intermediate, which is very awful indeed. There are no cushions in the Intermediate class, and the population are either Intermediate, which is Eurasian, or native, which for a long night journey is nasty; or Loafer, which is amusing though intoxicated. Inter-

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mediates do not patronize refreshment rooms. They carry their food in bundles and pots, and buy sweets from the native sweetmeat-sellers, and drink the roadside water. That is why in the hot weather Intermediates are taken out of the carriages dead, and in all weathers are most properly looked down upon.

My particular intermediate happened to be empty till I reached Nasirabad, when a huge gentleman in shirt-sleeves entered, and, following the custom of Intermediates, passed the time of day. He was a wanderer and a vagabond like myself, but with an educated taste for whisky. He told tales of things he had seen and done, of out-of-the-way corners of the Empire into which he had penetrated, and of adventures in which he risked his life for a few days' food. "If India was filled with men like you and me, not knowing more than the crows where they'd get their next day's rations, it isn't seventy millions of revenue the land would be paying—it's seven hundred million," said he; and as I looked at his mouth and chin I was disposed to agree with him. We talked politics—the politics of Loafersdom that sees things from the underside where the lath and plaster is not smoothed off—and we talked postal arrangements because my friend wanted to send a telegram back from the next station to Ajmir, which is the turning-off place from the Bombay to the Mhow line as you travel westward. My friend had no money beyond eight annas which he wanted for dinner, and I had no money at all,

owing to the hitch in the Budget before mentioned. Further, I was going into a wilderness where, though I should resume touch with the Treasury, there were no telegraph offices. I was, therefore, unable to help him in any way.

"We might threaten a Station-master, and make him send a wire on tick," said my friend, "but that'd mean inquiries for you and for me, and I've got my hands full these days. Did you say you are travelling back along this line within any days?"

"Within ten," I said.

"Can't you make it eight?" said he. "Mine is rather urgent business."

"I can send your telegram within ten days if that will serve you," I said.

"I couldn't trust the wire to fetch him now I think of it. It's this way. He leaves Delhi on the 23d for Bombay. That means he'll be running through Ajmir about the night of the 23d."

"But I'm going into the Indian Desert," I explained.

"Well *and* good," said he. "You'll be changing at Marwar Junction to get into Jodhpore territory—you must do that—and he'll be coming through Marwar Junction in the early morning of the 24th by the Bombay Mail. Can you be at Marwar Junction on that time? 'Twon't be inconveniencing you because I know that there's precious few pickings to be got out of these Central India States—even though you pretend to be correspondent of the *Backwoodsman*."

"Have you ever tried that trick?" I asked.

"Again and again, but the Residents find you out, and then you get escorted to the Border before you've time to get your knife into them. But about my friend here. I *must* give him a word o' mouth to tell him what's come to me or else he won't know where to go. I would take it more than kind of you if you was to come out of Central India in time to catch him at Marwar Junction, and say to him—'He has gone South for the week.' He'll know what that means. He's a big man with a red beard, and a great swell he is. You'll find him sleeping like a gentleman with all his luggage round him in a second-class compartment. But don't you be afraid. Slip down the window, and say—'He has gone South for the week,' and he'll tumble. It's only cutting your time of stay in those parts by two days. I ask you as a stranger—going to the West," he said with emphasis.

"Where have *you* come from?" said I.

"From the East," said he, "and I am hoping that you will give him the message on the Square—for the sake of my mother as well as your own."

Englishmen are not usually softened by appeals to the memory of their mothers, but for certain reasons, which will be fully apparent, I saw fit to agree.

"It's more than a little matter," said he, "and that's why I ask you to do it—and now I know that I can depend on you doing it. A second-class carriage at Marwar Junction, and a red-

haired man asleep in it. You'll be sure to remember. I get out at the next station, and I must hold on there till he comes or sends me what I want."

"I'll give the message if I catch him," I said, "and for the sake of your mother as well as mine I'll give you a word of advice. Don't try to run the Central India States just now as the correspondent of the *Backwoodsman*. There's a real one knocking about here, and it might lead to trouble."

"Thank you," said he simply, "and when will the swine be gone? I can't starve because he's ruining my work. I wanted to get hold of the Degumber Rajah down here about his father's widow, and give him a jump."

"What did he do to his father's widow, then?"

"Filled her up with red pepper and slipped her to death as she hung from a beam. I found that out myself and I'm the only man that would dare going into the State to get hush-money for it. They'll try to poison me, same as they did in Chortumna when I went on the loot there. But you'll give the man at Marwar Junction my message?"

He got out at a little roadside station, and I reflected. I had heard, more than once, of men personating correspondents of newspapers and bleeding small Native States with threats of exposure, but I had never met any of the caste before. They lead a hard life, and generally die with great suddenness. The Native States have

a wholesome horror of English newspapers, which may throw light on their peculiar methods of government, and do their best to choke correspondents with champagne, or drive them out of their mind with four-in-hand barouches. They do not understand that nobody cares a straw for the internal administration of Native States so long as oppression and crime are kept within decent limits, and the ruler is not drugged, drunk, or diseased from one end of the year to the other. Native States were created by Providence in order to supply picturesque scenery, tigers and tall-writing. They are the dark places of the earth, full of unimaginable cruelty, touching the Railway and the Telegraph on one side, and, on the other, the days of Harun-al-Raschid. When I left the train I did business with divers Kings, and in eight days passed through many changes of life. Sometimes I wore dress-clothes and consorted with Princes and Politicals, drinking from crystal and eating from silver. Sometimes I lay out upon the ground and devoured what I could get, from a plate made of a flapjack, and drank the running water, and slept under the same rug as my servant. It was all in a day's work.

Then I headed for the Great Indian Desert upon the proper date, as I had promised, and the night Mail set me down at Marwar Junction, where a funny little, happy-go-lucky, native-managed railway runs to Jodhpore. The Bombay Mail from Delhi makes a short halt at Mar-

war. She arrived as I got in, and I had just time to hurry to her platform and go down the carriages. There was only one second-class on the train. I slipped the window and looked down upon a flaming red beard, half covered by a railway rug. That was my man, fast asleep, and I dug him gently in the ribs. He woke with a grunt and I saw his face in the light of the lamps. It was a great and shining face.

“Tickets again?” said he.

“No,” said I. “I am to tell you that he is gone South for the week. He is gone South for the week!”

The train had begun to move out. The red man rubbed his eyes. “He has gone South for the week,” he repeated. “Now that’s just like his impudence. Did he say that I was to give you anything? ’Cause I won’t.”

“He didn’t,” I said, and dropped away, and watched the red lights die out in the dark. It was horribly cold because the wind was blowing off the sands. I climbed into my own train—not an Intermediate Carriage this time—and went to sleep.

If the man with the beard had given me a rupee I should have kept it as a memento of a rather curious affair. But the consciousness of having done my duty was my only reward.

Later on I reflected that two gentlemen like my friends could not do any good if they foregathered and personated correspondents of newspapers, and might, if they “stuck up” one of the

little rat-trap states of Central India or Southern Rajputana, get themselves into serious difficulties. I therefore took some trouble to describe them as accurately as I could remember to people who would be interested in deporting them; and succeeded, so I was later informed, in having them headed back from the Degumber borders.

Then I became respectable, and returned to an Office where there were no Kings and no incidents except the daily manufacture of a newspaper. A newspaper office seems to attract every conceivable sort of person, to the prejudice of discipline. Zenana-mission ladies arrive, and beg that the Editor will instantly abandon all his duties to describe a Christian prize-giving in a back-slum of a perfectly inaccessible village; Colonels who have been overpassed for commands sit down and sketch the outline of a series of ten, twelve, or twenty-four leading articles on Seniority *versus* Selection; missionaries wish to know why they have not been permitted to escape from their regular vehicles of abuse and swear at a brother-missionary under special patronage of the editorial We; stranded theatrical companies troop up to explain that they cannot pay for their advertisements, but on their return from New Zealand or Tahiti will do so with interest; inventors of patent punkah-pulling machines, carriage couplings and unbreakable swords and axle-trees call with specifications in their pockets and hours at their disposal; tea-companies enter and elaborate their prospectuses with the office pens; secretaries of

ball-committees clamor to have the glories of their last dance more fully expounded; strange ladies rustle in and say:—"I want a hundred lady's cards printed *at once*, please," which is manifestly part of an Editor's duty; and every dissolute ruffian that ever tramped the Grand Trunk Road makes it his business to ask for employment as a proof-reader. And, all the time, the telephone-bell is ringing madly, and Kings are being killed on the Continent, and Empires are saying, "You're another," and Mister Gladstone is calling down brimstone upon the British Dominions, and the little black copy-boys are whining, "*kaa-pi chayha-yeh*" (copy wanted) like tired bees, and most of the paper is as blank as Modred's shield.

But that is the amusing part of the year. There are other six months wherein none ever come to call, and the thermometer walks inch by inch up to the top of the glass, and the office is darkened to just above reading light, and the press machines are red-hot of touch, and nobody writes anything but accounts of amusements in the Hill-stations or obituary notices. Then the telephone becomes a tinkling terror, because it tells you of the sudden deaths of men and women that you knew intimately, and the prickly-heat covers you as with a garment, and you sit down and write:—"A slight increase of sickness is reported from the Khuda Janta Khan district. The outbreak is purely sporadic in its nature, and, thanks to the energetic efforts of the District authorities, is now

almost at an end. It is, however, with deep regret we record the death, etc."

Then the sickness really breaks out, and the less recording and reporting the better for the peace of the subscribers. But the Empires and the Kings continue to divert themselves as selfishly as before, and the foreman thinks that a daily paper really ought to come out once in twenty-four hours, and all the people at the Hill-stations in the middle of their amusements say:—"Good gracious! Why can't the paper be sparkling? I'm sure there's plenty going on up here."

That is the dark half of the moon, and, as the advertisements say, "must be experienced to be appreciated."

It was in that season, and a remarkably evil season, that the paper began running the last issue of the week on Saturday night, which is to say Sunday morning, after the custom of a London paper. This was a great convenience, for immediately after the paper was put to bed, the dawn would lower the thermometer from 96° to almost 84° for almost half an hour, and in that chill—you have no idea how cold is 84° on the grass until you begin to pray for it—a very tired man could set off to sleep ere the heat roused him.

One Saturday night it was my pleasant duty to put the paper to bed alone. A King or courtier or a courtesan or a community was going to die or get a new Constitution, or do something that was important on the other side of the world, and the

paper was to be held open till the latest possible minute in order to catch the telegram. It was a pitchy black night, as stifling as a June night can be, and the *loo*, the red-hot wind from the westward, was booming among the tinder-dry trees and pretending that the rain was on its heels. Now and again a spot of almost boiling water would fall on the dust with the flop of a frog, but all our weary world knew that was only pretence. It was a shade cooler in the press-room than the office, so I sat there, while the type ticked and clicked and the night-jars hooted at the windows, and the all-but-naked compositors wiped the sweat from their foreheads and called for water. The thing that was keeping us back, whatever it was, would not come off, though the *loo* dropped and the last type was set, and the whole round earth stood still in the choking heat, with its finger on its lip, to wait the event. I drowsed, and wondered whether the telegraph was a blessing, and whether this dying man, or struggling people, was aware of the inconvenience the delay was causing. There was no special reason beyond the heat and worry to make tension, but as the clock-hands crept up to three o'clock and the machines spun their fly-wheels two and three times to see that all was in order, before I said the word that would set them off, I could have shrieked aloud.

Then the roar and rattle of the wheels shivered the quiet into little bits. I rose to go away, but two men in white clothes stood in front of me. The first one said: "It's him!" The second said:

"So it is!" And they both laughed almost as loudly as the machinery roared, and mopped their foreheads. "We see there was a light burning across the road and we were sleeping in that ditch there for coolness, and I said to my friend here, 'The office is open. Let's come along and speak to him as turned us back from the Degumber State,'" said the smaller of the two. He was the man I had met in the Mhow train, and his fellow was the red-bearded man of Marwar Junction. There was no mistaking the eyebrows of the one or the beard of the other.

I was not pleased, because I wished to go to sleep, not to squabble with loafers. "What do you want?" I asked.

"Half an hour's talk with you cool and comfortable, in the office," said the red-bearded man. "We'd *like* some drink—the Contrack doesn't begin yet, Peachey, so you needn't look—but what we really want is advice. We don't want money. We ask you as a favor because you did us a bad turn about Degumber."

I led from the press-room to the stifling office with the maps on the walls, and the red-haired man rubbed his hands. "That's something like," said he. "This was the proper shop to come to. Now, Sir, let me introduce to you Brother Peachey Carnehan, that's him, and Brother Daniel Dravot, that is *me*, and the less said about our professions the better, for we have been most things in our time. Soldier, sailor, compositor, photographer, proof-reader, street-preacher, and correspondents

of the *Backwoodsman* when we thought the paper wanted one. Carnehan is sober, and so am I. Look at us first and see that's sure. It will save you cutting into my talk. We'll take one of your cigars apiece, and you shall see us light."

I watched the test. The men were absolutely sober, so I gave them each a tepid peg.

"Well *and* good," said Carnehan of the eyebrows, wiping the froth from his moustache. "Let me talk now, Dan. We have been all over India, mostly on foot. We have been boiler-fitters, engine-drivers, petty contractors, and all that, and we have decided that India isn't big enough for such as us."

They certainly were too big for the office. Dravot's beard seemed to fill half the room and Carnehan's shoulders the other half, as they sat on the big table. Carnehan continued—"The country isn't half worked out because they that governs it won't let you touch it. They spend all their blessed time in governing it, and you can't lift a spade, nor chip a rock, nor look for oil, nor anything like that without all the Government saying—'Leave it alone and let us govern.' Therefore, such as it is, we will let it alone, and go away to some other place where a man isn't crowded and can come to his own. We are not little men, and there is nothing that we are afraid of except Drink, and we have signed a Contract on that. *Therefore*, we are going away to be Kings."

"Kings in our own right," muttered Dravot.

"Yes, of course," I said. "You've been

tramping in the sun, and it's a very warm night, and hadn't you better sleep over the notion? Come to-morrow."

"Neither drunk nor sunstruck," said Dravot. "We have slept over the notion half a year, and require to see Books and Atlases, and we have decided that there is only one place now in the world that two strong men can *Sar-a-whack*. They call it Kafiristan. By my reckoning it's the top right-hand corner of Afghanistan, not more than three hundred miles from Peshawar. They have two and thirty heathen idols there, and we'll be the thirty-third. It's a mountainous country, and the women of those parts are very beautiful."

"But that is provided against in the Contract," said Carnehan. "Neither Women nor Liquor, Daniel."

"And that's all we know, except that no one has gone there, and they fight, and in any place where they fight a man who knows how to drill men can always be a King. We shall go to those parts and say to any King we find—'D'you want to vanquish your foes?' and we will show him how to drill men; for that we know better than anything else. Then we will subvert that King and seize his Throne and establish a Dynasty."

"You'll be cut to pieces before you're fifty miles across the Border," I said. "You have to travel through Afghanistan to get to that country. It's one mass of mountains and peaks and

glaciers, and no Englishman has been through it. The people are utter brutes, and even if you reached them you couldn't do anything."

"That's more like," said Carnehan. "If you could think us a little more mad we would be more pleased. We have come to you to know about this country, to read a book about it, and to be shown maps. We want you to tell us that we are fools and to show us your books." He turned to the book-cases.

"Are you at all in earnest?" I said.

"A little," said Dravot, sweetly. "As big a map as you have got, even if it's all blank where Kafirstan is, and any books you've got. We can read, though we aren't very educated."

I uncased the big thirty-two-miles-to-the-inch map of India, and two smaller Frontier maps, hauled down volume INF-KAN of the *Encyclopædia Britannica*, and the men consulted them.

"See here!" said Dravot, his thumb on the map. "Up to Jagdallak, Peachey and me know the road. We was there with Roberts's Army. We'll have to turn off to the right at Jagdallak through Laghmann territory. Then we get among the hills—fourteen thousand feet—fifteen thousand—it will be cold work there, but it don't look very far on the map."

I handed him Wood on the *Sources of the Oxus*. Carnehan was deep in the *Encyclopædia*.

"They're a mixed lot," said Dravot, reflectively; "and it won't help us to know the names of their tribes. The more tribes the more they'll

fight, and the better for us. From Jagdallak to Ashang. H'mm!"

"But all the information about the country is as sketchy and inaccurate as can be," I protested. "No one knows anything about it really. Here's the file of the *United Services' Institute*. Read what Bellew says."

"Blow Bellew!" said Carnehan. "Dan, they're an all-fired lot of heathens, but this book here says they think they're related to us English."

I smoked while the men pored over *Raverty, Wood*, the maps and the *Encyclopædia*.

"There is no use your waiting," said Dravot, politely. "It's about four o'clock now. We'll go before six o'clock if you want to sleep and we won't steal any of the papers. Don't you sit up. We're two harmless lunatics, and if you come, to-morrow evening, down to the Serai we'll say good-bye to you."

"You *are* two fools," I answered. "You'll be turned back at the Frontier or cut up the minute you set foot in Afghanistan. Do you want any money or a recommendation down-country? I can help you to the chance of work next week."

"Next week we shall be hard at work ourselves, thank you," said Dravot. "It isn't so easy being a King as it looks. When we've got our Kingdom in going order we'll let you know, and you can come up and help us to govern it."

"Would two lunatics make a Contrack like that?" said Carnehan, with subdued pride, show-

ing me a greasy half-sheet of note-paper on which was written the following. I copied it, then and there, as a curiosity:—

This Contract between me and you persuing witnesseth in the name of God—Amen and so forth.

(One) *That me and you will settle this matter together, i. e., to be Kings of Kafiristan.*

(Two) *That you and me will not while this matter is being settled, look at any Liquor, nor any Woman black, white or brown, so as to get mixed up with one or the other harmful.*

(Three) *That we conduct ourselves with Dignity and Discretion, and if one of us gets into trouble the other will stay by him.*

Signed by you and me this day.

Peachey Taliaferro Carnehan.

Daniel Dravot.

Both Gentlemen at Large.

“There was no need for the last article,” said Carnehan, blushing modestly; “but it looks regular. Now you know the sort of men that loafers are—we *are* loafers, Dan, until we get out of India—and *do* you think that we could sign a Contract like that unless we was in earnest? We have kept away from the two things that make life worth having.”

“You won’t enjoy your lives much longer if you are going to try this idiotic adventure. Don’t set the office on fire,” I said, “and go away before nine o’clock.”

I left them still poring over the maps and making notes on the back of the “Contract.” “Be

sure to come down to the Serai to-morrow," were their parting words.

The Kumharsen Serai is the great four-square sink of humanity where the strings of camels and horses from the North load and unload. All the nationalities of Central Asia may be found there, and most of the folk of India proper. Balkh and Bokhara there meet Bengal and Bombay, and try to draw eye-teeth. You can buy ponies, turquoises, Persian pussy-cats, saddle-bags, fat-tailed sheep, and musk in the Kumharsen Serai, and get many strange things for nothing. In the afternoon I went down there to see whether my friends intended to keep their word or were lying about drunk.

A priest attired in fragments of ribbons and rags stalked up to me, gravely twisting a child's paper whirligig. Behind him was his servant, bending under the load of a crate of mud toys. The two were loading up two camels, and the inhabitants of the Serai watched them with shrieks of laughter.

"The priest is mad," said a horse-dealer to me. "He is going up to Kabul to sell toys to the Amir. He will either be raised to honor or have his head cut off. He came in here this morning and has been behaving madly ever since."

"The witless are under the protection of God," stammered a flat-cheeked Usbeg in broken Hindi. "They foretell future events."

"Would they could have foretold that my caravan would have been cut up by the Shinwaris almost within shadow of the Pass!" grunted the

Eusufzai agent of a Rajputana trading-house whose goods had been feloniously diverted into the hands of other robbers just across the Border, and whose misfortunes were the laughing-stock of the bazaar. "Ohé, priest, whence come you and whither do you go?"

"From Roum have I come," shouted the priest, waving his whirligig; "from Roum, blown by the breath of a hundred devils across the sea! O thieves, robbers, liars, the blessing of Pir Khan on pigs, dogs, and perjurers! Who will take the Protected of God to the North to sell charms that are never still to the Amir? The camels shall not gall, the sons shall not fall sick, and the wives shall remain faithful while they are away, of the men who give me place in their caravan. Who will assist me to slipper the King of the Roos with a golden slipper with a silver heel? The protection of Pir Khan be upon his labors!" He spread out the skirts of his gaberdine and pirouetted between the lines of tethered horses.

"There starts a caravan from Peshawar to Kabul in twenty days, *Huzrut*," said the Eusufzai trader. "My camels go therewith. Do thou also go and bring us good luck."

"I will go even now!" shouted the priest. "I will depart upon my winged camels, and be at Peshawar in a day! Ho! Hazar Mir Khan," he yelled to his servant, "drive out the camels, but let me first mount my own."

He leaped on the back of his beast as it knelt, and turning round to me, cried:—

"Come thou also, Sahib, a little along the road, and I will sell thee a charm—an amulet that shall make thee King of Kafirstan."

Then the light broke upon me, and I followed the two camels out of the Serai till we reached open road and the priest halted.

"What d' you think o' that?" said he in English. "Carnehan can't talk their patter, so I've made him my servant. He makes a handsome servant. 'Tisn't for nothing that I've been knocking about the country for fourteen years. Didn't I do that talk neat? We'll hitch on to a caravan at Peshawar till we get to Jagdallak, and then we'll see if we can get donkeys for our camels, and strike into Kafirstan. Whirligigs for the Amir, O Lor! Put your hand under the camel-bags and tell me what you feel."

I felt the butt of a Martini, and another and another.

"Twenty of 'em," said Dravot, placidly. "Twenty of 'em, and ammunition to correspond, under the whirligigs and the mud dolls."

"Heaven help you if you are caught with those things!" I said. "A Martini is worth her weight in silver among the Pathans."

"Fifteen hundred rupees of capital—every rupee we could beg, borrow, or steal—are invested on these two camels," said Dravot. "We won't get caught. We're going through the Khaiber with a regular caravan. Who'd touch a poor mad priest?"

"Have you got everything you want?" I asked, overcome with astonishment.

"Not yet, but we shall soon. Give us a memento of your kindness, *Brother*. You did me a service yesterday, and that time in Marwar. Half my Kingdom shall you have, as the saying is." I slipped a small charm compass from my watch-chain and handed it up to the priest.

"Good-bye," said Dravot, giving me his hand cautiously. "It's the last time we'll shake hands with an Englishman these many days. Shake hands with him, Carnehan," he cried, as the second camel passed me.

Carnehan looked down and shook hands. Then the camels passed away along the dusty road, and I was left alone to wonder. My eye could detect no failure in the disguises. The scene in the Serai attested that they were complete to the native mind. There was just the chance, therefore, that Carnehan and Dravot would be able to wander through Afghanistan without detection. But, beyond, they would find death, certain and awful death.

Ten days later a native friend of mine, giving me the news of the day from Peshawar, wound up his letter with:—"There has been much laughter here on account of a certain mad priest who is going in his estimation to sell petty gauds and insignificant trinkets which he ascribes as great charms to H. H. the Amir of Bokhara. He passed through Peshawar and associated himself to the

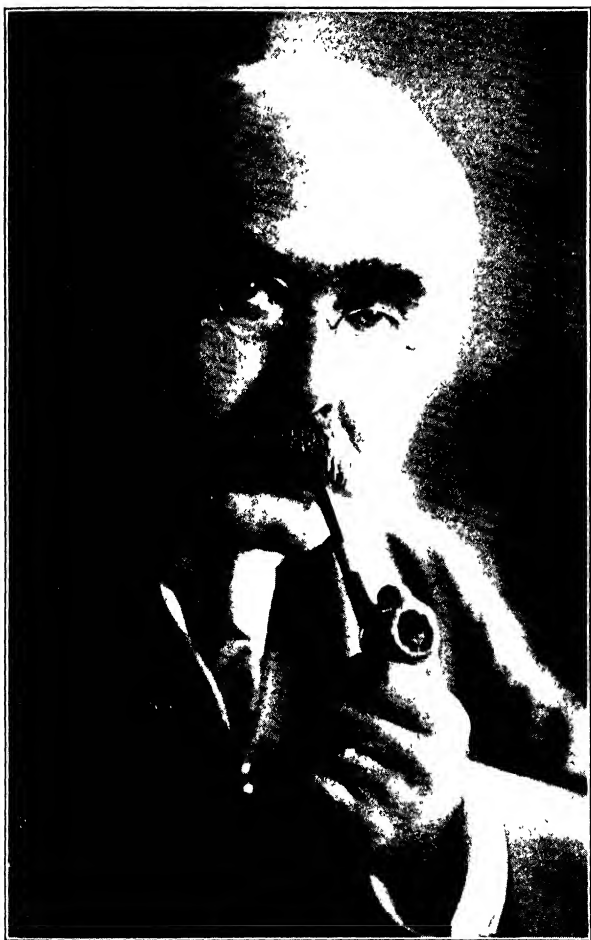
Second Summer caravan that goes to Kabul. The merchants are pleased because through superstition they imagine that such mad fellows bring good fortune."

The two, then, were beyond the Border. I would have prayed for them, but, that night, a real King died in Europe, and demanded an obituary notice.

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The wheel of the world swings through the same phases again and again. Summer passed and winter thereafter, and came and passed again. The daily paper continued and I with it, and upon the third summer there fell a hot night, a night-issue, and a strained waiting for something to be telegraphed from the other side of the world, exactly as had happened before. A few great men had died in the past two years, the machines worked with more clatter, and some of the trees in the Office garden were a few feet taller. But that was all the difference.

I passed over to the press-room, and went through just such a scene as I have already described. The nervous tension was stronger than it had been two years before, and I felt the heat more acutely. At three o'clock I cried, "Print off," and turned to go, when there crept to my chair what was left of a man. He was bent into a circle, his head was sunk between his shoulders, and he moved his feet one over the other like a bear. I could hardly see whether he walked or



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crawled—this rag-wrapped, whining cripple who addressed me by name, crying that he was come back. "Can you give me a drink?" he whimpered. "For the Lord's sake, give me a drink!"

I went back to the office, the man following with groans of pain, and I turned up the lamp.

"Don't you know me?" he gasped, dropping into a chair, and he turned his drawn face, surmounted by a shock of gray hair, to the light.

I looked at him intently. Once before had I seen eyebrows that met over the nose in an inch-broad black band, but for the life of me I could not tell where.

"I don't know you," I said, handing him the whisky. "What can I do for you?"

He took a gulp of the spirit raw, and shivered in spite of the suffocating heat.

"I've come back," he repeated; "and I was the King of Kafiristan—me and Dravot—crowned Kings we was! In this office we settled it—you setting there and giving us the books. I am Peachey—Peachey Taliaferro Carnehan, and you've been setting here ever since—O Lord!"

I was more than a little astonished, and expressed my feelings accordingly.

"It's true," said Carnehan, with a dry cackle, nursing his feet which were wrapped in rags. "True as gospel. Kings we were, with crowns upon our heads—me and Dravot—poor Dan—oh, poor, poor Dan, that would never take advice, not though I begged of him!"

"Take the whisky," I said, "and take your own

time. Tell me all you can recollect of everything from beginning to end. You got across the border on your camels, Dravot dressed as a mad priest and you his servant. Do you remember that?"

"I ain't mad—yet, but I will be that way soon. Of course I remember. Keep looking at me, or maybe my words will go all to pieces. Keep looking at me in my eyes and don't say anything."

I leaned forward and looked into his face as steadily as I could. He dropped one hand upon the table and I grasped it by the wrist. It was twisted like a bird's claw, and upon the back was a ragged, red, diamond-shaped scar.

"No, don't look there. Look at *me*," said Carnehan.

"That comes afterwards, but for the Lord's sake don't distract me. We left with that caravan, me and Dravot, playing all sorts of antics to amuse the people we were with. Dravot used to make us laugh in the evenings when all the people was cooking their dinners—cooking their dinners, and . . . what did they do then? They lit little fires with sparks that went into Dravot's beard, and we all laughed—fit to die. Little red fires they was, going into Dravot's big red beard—so funny." His eyes left mine and he smiled foolishly.

"You went as far as Jagdallak with that caravan," I said at a venture, "after you had lit those fires. To Jagdallak, where you turned off to try to get into Kafiristan."

"No, we didn't neither. What are you talking

about? We turned off before Jagdallak, because we heard the roads was good. But they wasn't good enough for our two camels—mine and Dravot's. When we left the caravan, Dravot took off all his clothes and mine too, and said we would be heathen, because the Kafirs didn't allow Mohammedans to talk to them. So we dressed betwixt and between, and such a sight as Daniel Dravot I never saw yet nor expect to see again. He burned half his beard, and slung a sheep-skin over his shoulder, and shaved his head into patterns. He shaved mine, too, and made me wear outrageous things to look like a heathen. That was in a most mountainous country, and our camels couldn't go along any more because of the mountains. They were tall and black, and coming home I saw them fight like wild goats—there are lots of goats in Kafiristan. And these mountains, they never keep still, no more than the goats. Always fighting they are, and don't let you sleep at night."

"Take some more whisky, I said, very slowly. "What did you and Daniel Dravot do when the camels could go no farther because of the rough roads that led into Kafiristan?"

"What did which do? There was a party called Peachey Taliaferro Carnehan that was with Dravot. Shall I tell you about him? He died out there in the cold. Slap from the bridge fell old Peachey, turning and twisting in the air like a penny whirligig that you can sell to the Amir—No; they was two for three ha'pence, those whir-

ligigs, or I am much mistaken and woful sore. And then these camels were no use, and Peachey said to Dravot—'For the Lord's sake, let's get out of this before our heads are chopped off,' and with that they killed the camels all among the mountains, not having anything in particular to eat, but first they took off the boxes with the guns and the ammunition, till two men came along driving four mules. Dravot up and dances in front of them, singing, 'Sell me four mules.' Says the first man, 'If you are rich enough to buy, you are rich enough to rob'; but before ever he could put his hand to his knife, Dravot breaks his neck over his knee, and the other party runs away. So Carnehan loaded the mules with the rifles that was taken off the camels, and together we starts forward into those bitter cold mountainous parts, and never a road broader than the back of your hand."

He paused for a moment, while I asked him if he could remember the nature of the country through which he had journeyed.

"I am telling you as straight as I can, but my head isn't as good as it might be. They drove nails through it to make me hear better how Dravot died. The country was mountainous and the mules were most contrary, and the inhabitants was dispersed and solitary. They went up and up, and down and down, and that other party Carnehan, was imploring of Dravot not to sing and whistle so loud, for fear of bringing down the tremenjús avalanches. But Dravot says that if a King couldn't sing it wasn't worth being King,

and whacked the mules over the rump, and never took no heed for ten cold days. We came to a big level valley all among the mountains, and the mules were near dead, so we killed them, not having anything in special for them or us to eat. We sat upon the boxes, and played odd and even with the cartridges that was jolted out.

“Then ten men with bows and arrows ran down that valley, chasing twenty men with bows and arrows, and the row was tremenjús. They was fair men—fairer than you or me—with yellow hair and remarkable well built. Says Dravot, unpacking the guns—‘This is the beginning of the business. We’ll fight for the ten men,’ and with that he fires two rifles at the twenty men, and drops one of them at two hundred yards from the rock where we was sitting. The other men began to run, but Carnehan and Dravot sits on the boxes picking them off at all ranges, up and down the valley. Then we goes up to the ten men that had run across the snow too, and they fires a footy little arrow at us. Dravot he shoots above their heads and they all falls down flat. Then he walks over them and kicks them, and then he lifts them up and shakes hands all around to make them friendly like. He calls them and gives them the boxes to carry, and waves his hand for all the world as though he was King already. They takes boxes and him across the valley and up the hill into a pine wood on the top, where there was half a dozen big stone idols. Dravot he goes to the biggest—a fellow they call Imbra—and lays a

rifle and a cartridge at his feet, rubbing his nose respectful with his own nose, patting him on the head, and saluting in front of it. He turns round to the men and nods his head, and says:—"That's all right. I'm in the know too, and these old jim-jams are my friends." Then he opens his mouth and points down it, and when the first man brings him food, he says—"No"; and when the second man brings him food, he says—"No"; but when one of the old priests and the boss of the village brings him food, he says—"Yes"; very haughty, and eats it slow. That was how we came to our first village, without any trouble, just as though we had tumbled from the skies. But we tumbled from one of those damned rope-bridges, you see, and you couldn't expect a man to laugh much after that."

"Take some more whisky and go on," I said. "That was the first village you came into. How did you get to be King?"

"I wasn't King," said Carnehan. "Dravot he was the King, and a handsome man he looked with the gold crown on his head and all. Him and the other party stayed in that village, and every morning Dravot sat by the side of old Imbra, and the people came and worshipped. That was Dravot's order. Then a lot of men came into the valley, and Carnehan and Dravot picks them off with the rifles before they knew where they was, and runs down into the valley and up again the other side, and finds another village, same as the first one, and the people all falls down flat on their

faces, and Dravot says:—‘Now what is the trouble between you two villages?’ and the people points to a woman, as fair as you or me, that was carried off, and Dravot takes her back to the first village and counts up the dead—eight there was. For each dead man Dravot pours a little milk on the ground and waves his arms like a whirligig and ‘That’s all right,’ says he. Then he and Carnehan takes the big boss of each village by the arm and walks them down into the valley, and shows them how to scratch a line with a spear right down the valley, and gives each a sod of turf from both sides o’ the line. Then all the people comes down and shouts like the devil and all, and Dravot says, ‘Go and dig the land, and be fruitful and multiply,’ which they did, though they didn’t understand. Then we asks the names of things in their lingo—bread and water and fire and idols and such, and Dravot leads the priest of each village up to the idol, and says he must sit there and judge the people, and if anything goes wrong he is to be shot.

“Next week they was all turning up the land in the valley as quiet as bees and much prettier. and the priests heard all the complaints and told Dravot in dumb show what it was about. ‘That’s just the beginning,’ says Dravot. ‘They think we’re gods.’ He and Carnehan picks out twenty good men and shows them how to click off a rifle, and form fours, and advance in line, and they was very pleased to do so, and clever to see the hang of it. Then he takes out his pipe and his baccy-pouch and leaves one at one village, and one at the

other, and off we two goes to see what was to be done in the next valley. That was all rock, and there was a little village there, and Carnehan says, 'Send 'em to the old valley to plant,' and takes 'em there and gives 'em some land that wasn't took before. They were a poor lot, and we blooded 'em with a kid before lettin' 'em into the new Kingdom. That was to impress the people, and then they settled down quiet, and Carnehan went back to Dravot who had got into another valley, all snow and ice and most mountainous. There was no people there and the Army got afraid, so Dravot shoots one of them, and goes on till he finds some people in a village, and the Army explains that unless the people wants to be killed they had better not shoot their little matchlocks, for they had matchlocks. We makes friends with the priest, and I stays there alone with two of the Army, teaching the men how to drill, and a thundering big Chief comes across the snow with kettledrums and horns twanging, because he heard there was a new god kicking about. Carnehan sights for the brown of the men half a mile across the snow and wings one of them. Then he sends a message to the Chief that, unless he wished to be killed, he must come and shake hands with me and leave his arms behind. The Chief comes alone first, and Carnehan shakes hands with him and whirls his arms about, same as Dravot used, and very much surprised that Chief was, and strokes my eyebrows. Then Carnehan goes alone to the Chief, and asks him in dumb show if he had

an enemy he hated. 'I have,' says the Chief. So Carnehan weeds out the pick of his men, and sets the two of the Army to show them drill and at the end of two weeks the men can manœuvre about as well as Volunteers. So he marches with the Chief to a great big plain on the top of a mountain, and the Chief's men rushes into a village and takes it; we three Martinis firing into the brown of the enemy. So we took that village too, and I gives the Chief a rag from my coat and says, 'Occupy till I come': which was scriptural. By way of a reminder, when me and the Army was eighteen hundred yards away, I drops a bullet near him standing on the snow, and all the people falls flat on their faces. Then I sends a letter to Dravot, where he be by land or by sea."

At the risk of throwing the creature out of train I interrupted, "How could you write a letter up yonder?"

"The letter?—Oh!—The letter! Keep looking at me between the eyes, please. It was a string-talk letter, that we'd learned the way of it from a blind beggar in the Punjab."

I remember that there had once come to the office a blind man with a knotted twig and a piece of string which he wound round the twig according to some cypher of his own. He could, after the lapse of days or hours, repeat the sentence which he had reeled up. He had reduced the alphabet to eleven primitive sounds; and tried to teach me his method, but failed.

"I sent that letter to Dravot," said Carnehan;

“and told him to come back because this Kingdom was growing too big for me to handle, and then I struck for the first valley, to see how the priests were working. They called the village we took along with the Chief, Bashkai, and the first village we took, Er-Heb. The priest at Er-Heb was doing all right, but they had a lot of pending cases about land to show me, and some men from another village had been firing arrows at night. I went out and looked for that village and fired four rounds at it from a thousand yards. That used all the cartridges I cared to spend, and I waited for Dravot, who had been away two or three months, and I kept my people quiet.

“One morning I heard the devil’s own noise of drums and horns, and Dan Dravot marches down the hill with his Army and a tail of hundreds of men, and, which was the most amazing—a great gold crown on his head. ‘My Gord, Carnehan,’ says Daniel, ‘this is a tremenjus business, and we’ve got the whole country as far as it’s worth having. I am the son of Alexander by Queen Semiramis, and you’re my younger brother and a god too! It’s the biggest thing we’ve ever seen. I’ve been marching and fighting for six weeks with the Army, and every footy little village for fifty miles has come in rejoiceful; and more than that, I’ve got the key of the whole show, as you’ll see, and I’ve got a crown for you! I told ’em to make two of ’em at a place called Shu, where the gold lies in the rock like suet in mutton. Gold I’ve seen, and turquoise I’ve kicked out of

the cliffs, and there's garnets in the sands of the river, and here's a chunk of amber that a man brought me. Call up all the priests and, here, take your crown.'

"One of the men opens a black hair bag and I slips the crown on. It was too small and too heavy, but I wore it for the glory. Hammered gold it was—five pound weight, like a hoop of a barrel.

"'Peachey,' says Dravot, 'we don't want to fight no more. The Craft's the trick so help me!' and he brings forward that same Chief that I left at Bashkai—Billy Fish we called him afterwards, because he was so like Billy Fish that drove the big tank-engine at Mach on the Bolan in the old days. 'Shake hands with him,' says Dravot, and I shook hands and nearly dropped, for Billy Fish gave me the Grip. I said nothing, but tried him with the Fellow Craft Grip. He answers, all right, and I tried the Master's Grip, but that was a slip. 'A Fellow Craft he is!' I says to Dan. 'Does he know the word?' 'He c'oes,' says Dan, 'and all the priests know. It's a miracle! The Chiefs and the priest can work a Fellow Craft Lodge in a way that's very like ours, and they've cut the marks on the rocks, but they don't know the Third Degree, and they've come to find out. It's Gord's Truth. I've known these long years that the Afghans knew up to the Fellow Craft Degree, but this is a miracle. A god and a Grand-Master of the Craft am I, and a Lodge in the Third Degree I will open, and we'll raise the head priests and the Chiefs of the villages.'

“‘It’s against all the law,’ I says, ‘holding a Lodge without warrant from any one; and we never held office in any lodge.’

“‘It’s a master-stroke of policy, says Dravot. ‘It means running the country as easy as a four-wheeled boggy on a down grade. We can’t stop to inquire now, or they’ll turn against us. I’ve forty Chiefs at my heel, and passed and raised according to their merit they shall be. Billet these men on the villages and see that we run up a Lodge of some kin’. The temple of Imbra will do for the Lodge-room. The women must make aprons as you show them. I’ll hold a levee of Chiefs to-night and Lodge to-morrow.’

“I was fair run off my legs, but I wasn’t such a fool as not to see what a pull this Craft business gave us. I showed the priests’ families how to make aprons of the degrees, but for Dravot’s apron the blue border and marks was made of turquoise lumps on white hide, not cloth. We took a great square stone in the temple for the Master’s chair, and little stones for the officers’ chairs, and painted the black pavement with white squares, and did what we could to make things regular.

“At the levee which was held that night on the hillside with big bonfires, Dravot gives out that him and me were gods and sons of Alexander, and Past Grand-Masters in the Craft, and was come to make Kafiristan a country where every man should eat in peace and drink in quiet, and specially obey us. Then the Chiefs come round

to shake hands, and they was so hairy and white and fair it was just shaking hands with old friends. We gave them names according as they was like men we had known in India—Billy Fish, Holly Dilworth, Pikky Kergan that was Bazaar-master when I was at Mhow, and so on, and so on.

“*The* most amazing miracle was at Lodge next night. One of the old priests was watching us continuous, and I felt uneasy, for I knew we’d have to fudge the Ritual, and I didn’t know what the men knew. The old priest was a stranger come in from beyond the village of Bashkai. The minute Dravot puts on the Master’s apron that the girls had made for him, the priest fetches a whoop and a howl, and tries to overturn the stone that Dravot was sitting on. ‘It’s all up now,’ I says. ‘That comes of meddling with the Craft without warrant!’ Dravot never winked an eye, not when ten priests took and tilted over the Grand-Master’s chair—which was to say the stone of Imbra. The priests begins rubbing the bottom end of it to clear away the black dirt, and presently he shows all the other priests the Master’s Mark, same as was on Dravot’s apron, cut into the stone. Not even the priests of the temple of Imbra knew it was there. The old chap falls flat on his face at Dravot’s feet and kisses ’em. ‘Luck again,’ says Dravot, across the Lodge to me, ‘they say it’s the missing Mark that no one could understand the why of. We’re more than safe now.’ Then he bangs the butt of his gun for a gavel and says—‘By virtue of the authority vested in me by

my own right hand and the help of Peachey, I declare myself Grand-Master of all Freemasonry in Kafiristan in this the Mother Lodge o' the country, and King of Kafiristan equally with Peachey!' At that he puts on his crown and I puts on mine—I was doing Senior Warden—and we opens the Lodge in most ample form. It was a amazing miracle! The priests moved in Lodge through the first two degrees almost without telling, as if the memory was coming back to them. After that, Peachey and Dravot raised such as was worthy—high priests and Chiefs of far-off villages. Billy Fish was the first, and I can tell you we scared the soul out of him. It was not in any way according to Ritual, but it served our turn. We didn't raise more than ten of the biggest men because we didn't want to make the Degree common. And they was clamoring to be raised.

“‘In another six months,’ says Dravot, ‘we’ll hold another Communication and see how you are working.’ Then he asks them about their villages, and learns that they was fighting one against the other and were fair sick and tired of it. And when they wasn’t doing that they was fighting with the Mohammedans. ‘You can fight those when they come into our country,’ says Dravot. ‘Tell off every tenth man of your tribes for a Frontier guard, and send two hundred at a time to this valley to be drilled. Nobody is going to be shot or speared any more so long as he does well, and I know that you won’t cheat me be-

cause you're white people—sons of Alexander—and not like common, black Mohammedans. You are *my* people and by God,' says he, running off into English at the end—'I'll make a damned fine Nation of you, or I'll die in the making!'

"I can't tell all we did for the next six months because Dravot did a lot I couldn't see the hang of, and he learned their lingo in a way I never could. My work was to help the people plough, and now and again to go out with some of the Army and see what the other villages were doing, and make 'em throw rope-bridges across the ravines which cut up the country horrid. Dravot was very kind to me, but when he walked up and down in the pine wood pulling that bloody red beard of his with both fists I knew he was thinking plans I could not advise him about, and I just waited for orders.

"But Dravot never showed me disrespect before the people. They were afraid of me and the Army, but they loved Dan. He was the best of friends with the priests and the Chiefs, but any one could come across the hills with a complaint and Dravot would hear him out fair, and call four priests together and say what was to be done. He used to call in Billy Fish from Bashkai, and Pikky Kergan from Shu, and an old Chief we called Kafuzelum—it was like enough to his real name—and hold councils with 'em when there was any fighting to be done in small villages. That was his Council of War, and the four priests of Bashkai, Shu, Khawak, and Madora was his

Privy Council. Between the lot of 'em they sent me, with forty men and twenty rifles, and sixty men carrying turquoises, into the Ghorband country to buy those hand-made Martini rifles, that come out of the Amir's workshops at Kabul, from one of the Amir's Herati regiments that would have sold the very teeth out of their mouths for turquoises.

"I stayed in Ghorband a month, and gave the Governor the pick of my baskets for hush-money, and bribed the colonel of the regiment some more, and, between the two and the tribes-people, we got more than a hundred hand-made Martinis, a hundred good Kohat Jezails that'll throw to six hundred yards, and forty manloads of very bad ammunition for the rifles. I came back with what I had, and distributed 'em among the men that the Chiefs sent in to me to drill. Dravot was too busy to attend to those things, but the old Army that we first made helped me, and we turned out five hundred men that could drill, and two hundred that knew how to hold arms pretty straight. Even those cork-screwed, hand-made guns was a miracle to them. Dravot talked big about powder-shops and factories, walking up and down in the pine wood when the winter was coming on.

"'I won't make a Nation,' says he. 'I'll make an Empire! These men aren't niggers; they're English! Look at their eyes—look at their mouths. Look at the way they stand up. They sit on chairs in their own houses. They're the

Lost Tribes, or something like it, and they've grown to be English. I'll take a census in the spring if the priests don't get frightened. There must be a fair two million of 'em in these hills. The villages are full o' little children. Two million people—two hundred and fifty thousand fighting men—and all English! They only want the rifles and a little drilling. Two hundred and fifty thousand men, ready to cut in on Russia's right flank when she tries for India! Peachey, man,' he says, chewing his beard in great hunks, 'we shall be Emperors—Emperors of the Earth! Rajah Brooke will be a suckling to us. I'll treat with the Viceroy on equal terms. I'll ask him to send me twelve picked English—twelve that I know of—to help us govern a bit. There's Mackray, Sergeant-pensioner at Segowli—many's the good dinner he's given me, and his wife a pair of trousers. There's Donkin, the Warder of Tounghoo Jail; there's hundreds that I could lay my hand on if I was in India. The Viceroy shall do it for me. I'll send a man through in the spring for those men, and I'll write for a dispensation from the Grand Lodge for what I've done as Grand-Master. That—and all the Sniders that'll be thrown out when the native troops in India take up the Martini. They'll be worn smooth, but they'll do for fighting in these hills. Twelve English, a hundred thousand Sniders run through the Amir's country in driblets—I'd be content with twenty thousand in one year—and we'd be an Empire. When everything was ship-shape,

I'd hand over the crown—this crown I'm wearing now—to Queen Victoria on my knees, and she'd say—"Rise up, Sir Daniel Dravot." Oh, it's big! It's big, I tell you! But there's so much to be done in every place—Bashkai, Khawak, Shu, and everywhere else.'

"'What is it?' I says. 'There are no more men coming in to be drilled this autumn. Look at those fat, black clouds. They're bringing the snow.'

"'It isn't that,' says Daniel, putting his hand very hard on my shoulder; 'and I don't wish to say anything that's against you, for no other living man would have followed me and made me what I am as you have done. You're a first-class Commander-in-Chief, and the people know you; but—it's a big country, and somehow you can't help me, Peachey, in the way I want to be helped.'

"'Go to your blasted priests, then!' I said, and I was sorry when I made that remark, but it did hurt me sore to find Daniel talking so superior when I'd drilled all the men, and done all he told me.

"'Don't let's quarrel, Peachey,' says Daniel without cursing. 'You're a King too, and the half of this Kingdom is yours; but can't you see, Peachey, we want cleverer men than us now—three or four of 'em that we can scatter about for our Deputies? It's a hugeous great State, and I can't always tell the right thing to do, and I haven't time for all I want to do, and here's the winter coming on and all.' He put half his

beard into his mouth, and it was as red as the gold of his crown.

“‘I’m sorry, Daniel,’ says I. ‘I’ve done all I could. I’ve drilled the men, and shown the people how to stack their oats better, and I’ve brought in those tinware rifles from Ghorband—but I know what you’re driving at. I take it Kings always feel oppressed that way.’

† “‘There’s another thing too,’ says Dravot, walking up and down. ‘The winter’s coming and these people won’t be giving much trouble, and if they do we can’t move about. I want a wife.’

“‘For Gord’s sake leave the women alone!’ I says. ‘We’ve both got all the work we can, though I *am* a fool. Remember the Contrack, and keep clear o’ women.’

“‘The Contrack only lasted till such time as we was Kings; and Kings we have been these months past,’ says Dravot, weighing his crown in his hand. ‘You go get a wife too, Peachey—a nice, strappin’, plump girl that’ll keep you warm in the winter. They’re prettier than English girls, and we can take the pick of ’em. Boil ’em once or twice in hot water, and they’ll come as fair as chicken and ham.’

“‘Don’t tempt me!’ I says. ‘I will not have any dealings with a woman not till we are a dam’ side more settled than we are now. I’ve been doing the work o’ two men, and you’ve been doing the work o’ three. Let’s lie off a bit, and see if we can get some better tobacco from Afghan

country and run in some good liquor; but no women.'

"'Who's talking o' *women?*' says Dravot. 'I said *wife*—a Queen to breed a King's son for the King. A Queen out of the strongest tribe, that'll make them your blood-brothers, and that'll lie by your side and tell you all the people thinks about you and their own affairs. That's what I want.'

"'Do you remember that Bengali woman I kept at Mogul Serai when I was plate-layer?' says I. 'A fat lot o' good she was to me. She taught me the lingo and one or two other things; but what happened? She ran away with the Station Master's servant and half my month's pay. Then she turned up at Dadur Junction in tow of a half-caste, and had the impudence to say I was her husband—all among the drivers of the running-shed!'

"'We've done with that,' says Dravot. 'These women are whiter than you or me, and a Queen I will have for the winter months.'

"'For the last time o' asking, Dan, do *not*,' I says. 'It'll only bring us harm. The Bible says that Kings ain't to waste their strength on women, 'specially when they've got a new, raw Kingdom to work over.'

"'For the last time of answering, I will,' said Dravot, and he went away through the pine trees looking like a big red devil. The low sun hit his crown and beard on one side, and the two blazed like hot coals.

"But getting a wife was not as easy as Dan thought. He put it before the Council, and there was no answer till Billy Fish said that he'd better ask the girls. Dravot damned them all round. 'What's wrong with me?' he shouts, standing by the idol Imbra. 'Am I a dog or am I not enough of a man for your wenches? Haven't I put the shadow of my hand over this country? Who stopped the last Afghan raid?' It was me really, but Dravot was too angry to remember. 'Who bought your guns? Who repaired the bridges? Who's the Grand-Master of the sign cut in the stone?' and he thumped his hand on the block that he used to sit on in Lodge, and at Council, which opened like Lodge always. Billy Fish said nothing and no more did the others. 'Keep your hair on, Dan,' said I; 'and ask the girls. That's how it's done at home, and these people are quite English.'

"'The marriage of a King is a matter of State,' says Dan, in a white-hot rage, for he could feel, I hope, that he was going against his better mind. He walked out of the Council-room, and the others sat still, looking at the ground.

"'Billy Fish,' says I to the Chief of Bashkai, 'what's the difficulty here? A straight answer to a true friend.' 'You know,' says Billy Fish. 'How should a man tell you who know everything? How can daughters of men marry gods or devils? It's not proper.'

"I remembered something like that in the Bible; but if, after seeing us as long as they had,

they still believed we were gods, it wasn't for me to undeceive them.

"‘A god can do anything,’ says I. ‘If the King is fond of a girl he’ll not let her die.’ ‘She’ll have to,’ said Billy Fish. ‘There are all sorts of gods and devils in these mountains, and now and again a girl marries one of them and isn’t seen any more. Besides, you two know the Mark cut in the stone. Only the gods know that. We thought you were men till you showed the sign of the Master.’

"‘I wished then that we had explained about the loss of the genuine secrets of a Master-Mason at the first go-off; but I said nothing. All that night there was a blowing of horns in a little dark temple half-way down the hill, and I heard a girl crying fit to die. One of the priests told us that she was being prepared to marry the King.

"‘I’ll have no nonsense of that kind,’ says Dan. ‘I don’t want to interfere with your customs, but I’ll take my own wife.’ ‘The girl’s a little bit afraid,’ says the priest. ‘She thinks she’s going to die, and they are a-heartening of her up down in the temple.’

"‘Hearten her very tender, then,’ says Dravot, ‘or I’ll hearten you with the butt of a gun so that you’ll never want to be heartened again.’ He licked his lips, did Dan, and stayed up walking about more than half the night, thinking of the wife that he was going to get in the morning. I wasn’t any means comfortable, for I knew that dealings with a woman in foreign parts, though

you was a crowned King twenty times over, could not but be risky. I got up very early in the morning while Dravot was asleep, and I saw the priests talking together in whispers, and the Chiefs talking together too, and they looked at me out of the corners of their eyes.

“ ‘What is up, Fish?’ I says to the Bashkai man who was wrapped up in his furs and looking splendid to behold.

“ ‘I can’t rightly say,’ says he; ‘but if you can induce the King to drop all this nonsense about marriage, you’ll be doing him and me and yourself a great service.’

“ ‘That I do believe,’ says I. ‘But sure, you know, Billy, as well as me, having fought against and for us, that the King and me are nothing more than two of the finest men that God Almighty ever made. Nothing more, I do assure you.’

“ ‘That may be,’ says Billy Fish, ‘and yet I should be sorry if it was.’ He sinks his head upon his great fur cloak for a minute and thinks. ‘King’ says he, ‘be you man or god or devil, I’ll stick by you to-day. I have twenty of my men with me, and they will follow me. We’ll go to Bashkai until the storm blows over.’

“A little snow had fallen in the night, and everything was white except the greasy fat clouds that blew down and down from the north. Dravot came out with his crown on his head, swinging his arms and stamping his feet, and looking more pleased than Punch.

“ ‘For the last time, drop it, Dan,’ says I in

a whisper. 'Billy Fish says that there will be a row.'

"'A row among my people!' says Dravot. 'Not much. Peachey, you're a fool not to get a wife, too. Where's the girl?' says he with a voice as loud as the braying of a jackass. 'Call up all the Chiefs and priests, and let the Emperor see if his wife suits him.'

"There was no need to call any one. They were all there leaning on their guns and spears round the clearing in the centre of the pine wood. A deputation of priests went down to the little temple to bring up the girl, and the horns blew up fit to wake the dead. Billy Fish saunters round and gets as close to Daniel as he could and behind him stood his twenty men with matchlocks. Not a man of them under six feet. I was next to Dravot, and behind me was twenty men of the regular Army. Up comes the girl, and a strapping wench she was, covered with silver and turquoises but white as death, and looking back every minute at the priests.

"'She'll do,' said Dan, looking her over. 'What's to be afraid of, lass? Come and kiss me.' He puts his arm round her. She shuts her eyes, gives a bit of a squeak, and down goes her face in the side of Dan's flaming red beard.

"'The slut's bitten me!' says he, clapping his hand to his neck, and sure enough, his hand was red with blood. Billy Fish and two of his matchlock-men catches hold of Dan by the shoulders and drags him into the Bashkai lot, while the

priests howls in their lingo—‘Neither god nor devil but a man!’ I was all taken aback, for a priest cut at me in front, and the Army behind began firing into the Bashkai men.

“‘God A-mighty!’ says Dan. ‘What is the meaning o’ this?’

“‘Come back! Come away!’ says Billy Fish. ‘Ruin and Mutiny is the matter. We’ll break for Bashkai if we can.’

“I tried to give some sort of orders to my men—the men o’ the regular Army—but it was no use, so I fired into the brown of ’em with an English Martini and drilled three beggars in a line. The valley was full of shouting, howling creatures, and every soul was shrieking, ‘Not a god nor a devil but only a man!’ The Bashkai troops stuck to Billy Fish all they were worth, but their matchlocks wasn’t half as good as the Kabul breech-loaders, and four of them dropped. Dan was bellowing like a bull, for he was very wrathful; and Billy Fish had a hard job to prevent him running out at the crowd.

“‘We can’t stand,’ says Billy Fish. ‘Make a run for it down the valley! The whole place is against us.’ The matchlock-men ran, and we went down the valley in spite of Dravot’s protestations. He was swearing horribly and crying out that he was a King. The priests rolled great stones on us, and the regular Army fired hard, and there wasn’t more than six men, not counting Dan, Billy Fish, and Me, that came down to the bottom of the valley alive.

"Then they stopped firing and the horns in the temple blew again. 'Come away—for Gord's sake come away!' says Billy Fish. 'They'll send runners out to all the villages before ever we get to Bashkai. I can protect you there, but I can't do anything now.'

"My own notion is that Dan began to go mad in his head that hour. He stared up and down like a stuck pig. Then he was all for walking back alone and killing the priests with his bare hands; which he could have done. 'An Emperor am I,' says Daniel, 'and next year I shall be a Knight of the Queen.'

"'All right, Dan,' says I; 'but come along now while there's time.'

"'It's your fault,' says he, 'for not looking after your Army better. There was mutiny in the midst, and you didn't know—you damned engine-driving, plate-laying, missionary's-pass-hunting hound!' He sat upon a rock and called me every foul name he could lay tongue to. I was too heart-sick to care, though it was all his foolishness that brought the smash.

"'I'm sorry, Dan,' says I, 'but there's no accounting for natives. This business is our Fifty-Seven. Maybe we'll make something out of it yet, when we've got to Bashkai.'

"'Let's get to Bashkai, then,' says Dan, 'and, by God, when I come back here again I'll sweep the valley so there isn't a bug in a blanket left!'

"We walked all that day, and all that night

Dan was stumping up and down on the snow, chewing his beard and muttering to himself.

“‘There’s no hope o’ getting clear,’ said Billy Fish. ‘The priests will have sent runners to the villages to say that you are only men. Why didn’t you stick on as gods till things was more settled? I’m a dead man,’ says Billy Fish, and he throws himself down on the snow and begins to pray to his gods.

“Next morning we was in a cruel bad country—all up and down, no level ground at all, and no food either. The six Bashkai men looked at Billy Fish hungry-wise as if they wanted to ask something, but they said never a word. At noon we came to the top of a flat mountain all covered with snow, and when we climbed up into it, behold, there was an army in position waiting in the middle!

“‘The runners have been very quick,’ says Billy Fish, with a little bit of a laugh. ‘They are waiting for us.’

“Three or four men began to fire from the enemy’s side, and a chance shot took Daniel in the calf of the leg. That brought him to his senses. He looks across the snow at the Army, and sees the rifles that we had brought into the country.

“‘We’re done for,’ says he. ‘They are Englishmen, these people—and it’s my blasted nonsense that has brought you to this. Get back, Billy Fish, and take your men away; you’ve done what you could, and now cut for it. Carnehan,’ says he, ‘shake hands with me and go along with Billy.

Maybe they won't kill you. I'll go and meet 'em alone. It's me that did it. Me, the King!'

"'Go!' says I. 'Go to Hell, Dan. I'm with you here. Billy Fish, you clear out, and we two will meet those folk.'

"'I'm a Chief,' says Billy Fish, quite quiet. 'I stay with you. My men can go.'

"The Bashkai fellows didn't wait for a second word, but ran off, and Dan and Me and Billy Fish walked across to where the drums were drumming and the horns were horning. It was cold—awful cold. I've got that cold in the back of my head now. There's a lump of it there."

The punkah-coolies had gone to sleep. Two kerosene lamps were blazing in the office, and the perspiration poured down my face and splashed on the blotter as I leaned forward. Carnehan was shivering, and I feared that his mind might go. I wiped my face, took a fresh grip of the piteously mangled hands, and said:—"What happened after that?"

The momentary shift of my eyes had broken the clear current.

"What was you pleased to say?" whined Carnehan. "They took them without any sound. Not a little whisper all along the snow, not though the King knocked down the first man that set hand on him—not though old Peachey fired his last cartridge into the brown of 'em. Not a single solitary sound did those swines make. They just closed up tight, and I tell you their furs stunk. There was a man called Billy Fish, a good friend of us all,

and they cut his throat, Sir, then and there, like a pig; and the King kicks up the bloody snow and says:—‘We’ve had a dashed fine run for our money. What’s coming next?’ But Peachey, Peachey Taliaferro, I tell you, Sir, in confidence as betwixt two friends, he lost his head, Sir. No, he didn’t neither. The King lost his head, so he did, all along o’ one of those cunning rope-bridges. Kindly let me have the paper-cutter, Sir. It tilted this way. They marched him a mile across that snow to a rope-bridge over a ravine with a river at the bottom. You may have seen such. They prodded him behind like an ox. ‘Damn your eyes!’ says the King. ‘D’you suppose I can’t die like a gentleman?’ He turns to Peachey—Peachey that was crying like a child. ‘I’ve brought you to this, Peachey,’ says he. ‘Brought you out of your happy life to be killed in Kafirstan, where you was late Commander-in-Chief of the Emperor’s forces. Say you forgive me, Peachey.’ ‘I do,’ says Peachey. ‘Fully and freely do I forgive you, Dan.’ ‘Shake hands, Peachey,’ says he. ‘I’m going now.’ Out he goes, looking neither right nor left, and when he was plumb in the middle of those dizzy dancing ropes, ‘Cut, you beggars,’ he shouts; and they cut, and old Dan fell, turning round and round and round, twenty thousand miles, for he took half an hour to fall till he struck the water, and I could see his body caught on a rock with the gold crown close beside.

“But do you know what they did to Peachey between two pine-trees? They crucified him, Sir,

as Peachey's hands will show. They used wooden pegs for his hands and his feet; and he didn't die. He hung there and screamed, and they took him down next day, and said it was a miracle that he wasn't dead. They took him down—poor old Peachey that hadn't done them any harm—that hadn't done them any”

He rocked to and fro and wept bitterly, wiping his eyes with the back of his scarred hands and moaning like a child for some ten minutes.

“They was cruel enough to feed him up in the temple, because they said he was more of a god than old Daniel that was a man. Then they turned him out on the snow, and told him to go home, and Peachey came home in about a year, begging along the roads quite safe; for Daniel Dravot he walked before and said:—‘Come along, Peachey. It's a big thing we're doing.’ The mountains they danced at night, and the mountains they tried to fall on Peachey's head, but Dan he held up his hand, and Peachey came along bent double. He never let go of Dan's hand, and he never let go of Dan's head. They gave it to him as a present in the temple, to remind him not to come again, and though the crown was pure gold, and Peachey was starving, never would Peachey sell the same. You knew Dravot, Sir! You knew Right Worshipful Brother Dravot! Look at him now!”

He fumbled in the mass of rags round his bent waist; brought out a black horsehair bag embroi-

dered with silver thread; and shook therefrom on to my table—the dried, withered head of Daniel Dravot! The morning sun that had long been paling the lamps struck the red beard and blind, sunken eyes; struck, too, a heavy circlet of gold studded with raw turquoises, that Carnehan placed tenderly on the battered temples.

“You behold now,” said Carnehan, “the Emperor in his habit as he lived—the King of Kafiristan with his crown upon his head. Poor old Daniel that was a monarch once!”

I shuddered, for, in spite of defacements manifold, I recognized the head of the man of Marwar Junction. Carnehan rose to go. I attempted to stop him. He was not fit to walk abroad. “Let me take away the whisky, and give me a little money,” he gasped. “I was a King once. I’ll go to the Deputy Commissioner and ask to set in the Poorhouse till I get my health. No, thank you, I can’t wait till you get a carriage for me. I’ve urgent private affairs—in the south—at Marwar.”

He shambled out of the office and departed in the direction of the Deputy Commissioner’s house. That day at noon I had occasion to go down the blinding hot Mall, and I saw a crooked man crawling along the white dust of the roadside, his hat in his hand, quavering dolorously after the fashion of street-singers at Home. There was not a soul in sight, and he was out of all possible earshot of the houses. And he sang

through his nose, turning his head from right to left:

“The Son of Man goes forth to war,
A golden crown to gain;
His blood-red banner streams afar—
Who follows in his train?”

I waited to hear no more, but put the poor wretch into my carriage and drove him off to the nearest missionary for eventual transfer to the Asylum. He repeated the hymn twice while he was with me whom he did not in the least recognize, and I left him singing to the missionary.

Two days later I inquired after his welfare of the Superintendent of the Asylum.

“He was admitted suffering from sunstroke. He died early yesterday morning,” said the Superintendent. “Is it true that he was half an hour bareheaded in the sun at midday?”

“Yes,” said I, “but do you happen to know if he had anything upon him by any chance when he died?”

“Not to my knowledge,” said the Superintendent.

And there the matter rests.

RUDYARD KIPLING.

JANUARY 10

THE HISTORY OF HERODOTUS

EGYPT, though it borders upon Libya, is not a region abounding in wild animals.¹ The animals that do exist in the country, whether domesticated or otherwise, are all regarded as sacred. If I were to explain why they are consecrated to the several gods, I should be led to speak of religious matters, which I particularly shrink from mentioning; the points whereon I have touched slightly hitherto have all been introduced from sheer necessity. Their custom with respect to animals is as follows:—For every kind there are appointed certain guardians, some male, some female,² whose business it is to look after them; and this

¹This was thought to be extraordinary, because Africa abounded in wild animals; but it was on the west and the south, and not on the confines of Egypt, that they were numerous. Though Herodotus abstains from saying why the Egyptians held some animals sacred, he explains it in some degree by observing that Egypt did not abound in animals. It was therefore found necessary to ensure the preservation of some, as in the case of cows and sheep; others were sacred in consequence of their being unwholesome food, as swine, and certain fish; and others from their utility in destroying noxious reptiles, as the cat, ichneumon, ibis, vulture, and falcon tribe: or for some particular purpose, as the crocodile was sacred in places distant from the Nile, where the canals required keeping up.

²Women were probably employed to give the food to many of the animals; but the curators appear to have been men of the sacerdotal class.

honor is made to descend from father to son. The inhabitants of the various cities, when they have made a vow to any god, pay it to his animals in the way which I will now explain. At the time of making the vow they shave the head of the child,¹ cutting off all the hair, or else half, or sometimes a third part, which they then weigh in a balance against a sum of silver; and whatever sum the hair weighs is presented to the guardian of the animals, who thereupon cuts up some fish, and gives it to them for food—such being the stuff whereon they are fed. When a man has killed one of the sacred animals, if he did it with malice prepense, he is punished with death;² if unwittingly, he has to pay such a fine as the priests choose to impose. When an ibis, however, or a hawk is killed, whether it was done by accident or on purpose, the man must needs die.

The number of domestic animals in Egypt is very great, and would be still greater were it not for what befalls the cats. As the females, when they have kitted, no longer seek the company of the males, these last, to obtain once more their companionship, practise a curious artifice. They seize the kittens, carry them off, and kill them, but do not eat them afterwards. Upon this the

¹Though Egyptian men shaved their heads, boys had several tufts of hair left, as in modern Egypt and China. Princes also wore a long plaited lock, falling from near the top of the head, behind the ear, to the neck.

²The law was, as Herodotus says, against a person killing them on purpose, but the prejudiced populace in after times did not always keep within the law.

females, being deprived of their young, and longing to supply their place, seek the males once more, since they are particularly fond of their offspring. On every occasion of a fire in Egypt the strangest prodigy occurs with the cats. The inhabitants allow the fire to rage as it pleases, while they stand about at intervals and watch these animals, which slipping by the men or else leaping over them, rush headlong into the flames. When this happens, the Egyptians are in deep affliction. If a cat dies in a private house by a natural death, all the inmates of the house shave their eyebrows; on the death of a dog they shave the head and the whole of the body.

The cats on their decease are taken to the city of Bubastis,¹ where they are embalmed, after which they are buried in certain sacred repositories. The dogs are interred in the cities to which they belong, also in sacred burial-places. The same practice obtains with respect to the ichneumons;² the hawks and shrewmice, on the contrary, are conveyed to the city of Buto for burial, and the ibises³ to Hermopolis. The bears, which are scarce in Egypt,⁴ and the wolves, which are not

¹Cats were embalmed and buried where they died, except perhaps in the neighborhood of Bubastis; for we find their mummies at Thebes and other Egyptian towns, and the same may be said of hawks and ibises.

²The *viverra* ichneumon is still very common in Egypt.

³These birds were sacred to Thoth, the god of letters.

⁴It is very evident that bears were not natives of Egypt; they are not represented among the animals of the country; and no instance occurs of a bear in the sculptures, except as a curiosity brought by foreigners.

much bigger than foxes,¹ they bury wherever they happen to find them lying.

The following are the peculiarities of the crocodile:—During the four winter months they eat nothing;² they are four-footed, and live indifferently on land or in the water. The female lays and hatches her eggs ashore, passing the greater portion of the day on dry land, but at night retiring to the river, the water of which is warmer than the night-air and the dew. Of all known animals this is the one which from the smallest size grows to be the greatest; for the egg of the crocodile is but little bigger than that of the goose, and the young crocodile is in proportion to the egg; yet when it is full grown, the animal measures frequently seventeen cubits and even more. It has the eyes of a pig, teeth large and tusk-like, of a size proportioned to its frame; unlike any other animal, it is without a tongue; it cannot move its under-jaw, and in this respect too it is singular, being the only animal in the world which moves

¹Herodotus is quite correct in saying that wolves in Egypt were scarcely larger than foxes. It is singular that he omits all mention of the hyæna, which is so common in the country, and which is represented in the sculptures of Upper and Lower Egypt.

²If the crocodile rarely comes out of the river in the cold weather, because it finds the water warmer than the external air at that season, there is no reason to believe it remains torpid all that time, though, like all the lizard tribe, it can exist a long time without eating, and I have known them live in a house for three months without food, sleeping most of the time. The story of the friendly offices of the *Trochilus* appears to be derived from that bird's uttering a shrill note as it flies away on the approach of man, and (quite unintentionally) warning the crocodile of danger.

the upper-jaw but not the under. It has strong claws and a scaly skin, impenetrable upon the back. In the water it is blind, but on land it is very keen of sight. As it lives chiefly in the river, it has the inside of its mouth constantly covered with leeches; hence it happens that, while all the other birds and beasts avoid it, with the trochilus it lives at peace, since it owes much to that bird: for the crocodile, when he leaves the water and comes out upon the land, is in the habit of lying with his mouth wide open, facing the western breeze: at such times the trochilus goes into his mouth and devours the leeches. This benefits the crocodile, who is pleased, and takes care not to hurt the trochilus.

The crocodile is esteemed sacred by some of the Egyptians, by others he is treated as an enemy. Those who live near Thebes, and those who dwell around Lake Moëris, regard them with especial veneration. In each of these places they keep one crocodile in particular, who is taught to be tame and tractable. They adorn his ears¹ with ear-rings of molten stone² or gold, and put bracelets on his fore-paws, giving him daily a set portion of bread, with a certain number of victims; and, after having thus treated him with the greatest possible attention while alive, they embalm him when he dies and bury him in a sacred repository.

¹The crocodile's ears are merely small openings without any flesh projecting beyond the head.

²By molten stone seems to be meant glass, which was well known to the Egyptians.

The people of Elephantine, on the other hand, are so far from considering these animals as sacred that they even eat their flesh. In the Egyptian language they are not called crocodiles, but Champsæ. The name of crocodiles was given them by the Ionians, who remarked their resemblance to the lizards, which in Ionia live in the walls, and are called crocodiles.¹

The modes of catching the crocodile are many and various. I shall only describe the one which seems to me most worthy of mention. They bait a hook with a chine of pork and let the meat be carried out into the middle of the stream, while the hunter upon the bank holds a living pig, which he belabors. The crocodile hears its cries, and, making for the sound, encounters the pork, which he instantly swallows down. The men on the shore haul, and when they have got him to land, the first thing the hunter does is to plaster his eyes with mud. This once accomplished, the animal is despatched with ease, otherwise he gives great trouble.

The hippopotamus,² in the canton of Paprêmis, is a sacred animal, but not in any other part of Egypt. It may be thus described:—It is a quadruped, cloven-footed, with hoofs like an ox, and a

¹Κροκόδειλος was the term given by the Ionians to lizards, as the Portuguese *al legato* "the lizard" is the origin of our alligator. The Ionians are here the descendants of the Ionian soldiers of Psammetichus.

²This animal was formerly common in Egypt, but is now rarely seen as low as the second cataract. The description of the hippopotamus by Herodotus is far from correct.

flat nose. It has the mane and tail of a horse, huge tusks which are very conspicuous, and a voice like a horse's neigh. In size it equals the biggest oxen, and its skin is so tough that when dried it is made into javelins.

Otters also are found in the Nile, and are considered sacred. Only two sorts of fish are venerated,¹ that called the lepidôtus and the eel. These are regarded as sacred to the Nile, as likewise among birds is the vulpanser, or fox-goose.²

They have also another sacred bird called the phoenix, which I myself have never seen, except in pictures. Indeed it is a great rarity, even in Egypt, only coming there (according to the accounts of the people of Heliopolis) once in five hundred years, when the old phoenix dies. Its size and appearance, if it is like the pictures, are as follow:—The plumage is partly red, partly golden, while the general make and size are almost exactly that of the eagle. They tell a story of what this bird does, which does not seem to me to be credible: that he comes all the way from Arabia, and brings the parent bird, all plastered over with myrrh, to the temple of the Sun, and there buries the body. In order to bring him, they say, he first forms a ball of myrrh as big as he finds that he can carry; then he hollows out the ball, and puts his parent inside, after which he covers over the opening with fresh myrrh, and the ball is then of

¹The fish particularly sacred were the *Oxyrhinchus*, the *Lepidôtus*, and the *Phagrus* or eel.

²This goose of the Nile was an emblem of the God Seb, the father of Osiris; but it was not a sacred bird.

exactly the same weight as at first; so he brings it to Egypt, plastered over as I have said, and deposits it in the temple of the Sun. Such is the story they tell of the doings of this bird.

In the neighborhood of Thebes there are some sacred serpents¹ which are perfectly harmless.² They are of small size, and have two horns growing out of the top of the head. These snakes, when they die, are buried in the temple of Jupiter, the god to whom they are sacred.

I went once to a certain place in Arabia, almost exactly opposite the city of Buto, to make inquiries concerning the winged serpents.³ On my arrival I saw the back-bones and ribs of serpents in such numbers as it is impossible to describe: of the ribs there were a multitude of heaps, some great, some small, some middle-sized. The place where the bones lie is at the entrance of a narrow gorge between steep mountains, which there open upon a spacious plain communicating with the great plain of Egypt. The story goes, that with the spring the winged snakes come flying from Arabia toward Egypt, but are met in this gorge by the birds called ibises, who forbid their

¹The horned snake, *vipera cerastes*, is common in Upper Egypt and throughout the deserts. It is very poisonous, and its habit of burying itself in the sand renders it particularly dangerous.

²The bite of the cerastes or horned snake is deadly; but of the many serpents in Egypt, three only are poisonous—the cerastes, the asp or naia, and the common viper.

³The winged serpents of Herodotus have puzzled many persons from the time of Pausanias to the present day. Isaiah (xxx. 6) mentions the "fiery flying serpent."

entrance and destroy them all. The Arabians assert, and the Egyptians also admit, that it is on account of the service thus rendered that the Egyptians hold the ibis in so much reverence.

The ibis is a bird of a deep black color, with legs like a crane; its beak is strongly hooked, and its size is about that of the landrail. This is a description of the black ibis which contends with the serpents. The commoner sort, for there are two quite distinct species,¹ has the head and the whole throat bare of feathers; its general plumage is white, but the head and neck are jet-black, as also are the tips of the wings and the extremity of the tail; in its beak and legs it resembles the other species. The winged serpent is shaped like the water-snake. Its wings are not feathered, but resemble very closely those of the bat. And thus I conclude the subject of the sacred animals.

With respect to the Egyptians themselves, it is to be remarked that those who live in the corn country,² devoting themselves, as they do, far more than any other people in the world, to the

¹The great services the ibis rendered by destroying snakes and noxious insects were the cause of its being in such esteem in Egypt. The stork was honored for the same reason in Thessaly. The ibis was sacred to Thoth, the Egyptian Hermes.

²This is in contradistinction to the marsh-lands, and signifies Upper Egypt; but when he says they have no vines in the country and only drink beer, his statement is opposed to fact, and to the ordinary habits of the Egyptians. In the neighborhood of Memphis, at Thebes, and the places between those two cities, as well as at Eileithyias, all corn-growing districts, they ate wheaten bread and cultivated the vine. Herodotus may, therefore, have had in view the corn-country, in the interior of the broad Delta, where the

preservation of the memory of past actions, are the best skilled in history of any men that I have ever met. The following is the mode of life habitual to them:—For three successive days in each month they purge the body by means of emetics and clysters, which is done out of a regard for their health, since they have a persuasion that every disease to which men are liable is occasioned by the substances whereon they feed. Apart from any such precautions, they are, I believe, next to the Libyans, the healthiest people in the world—an effect of their climate, in my opinion, which has no sudden changes. Diseases almost always attack men when they are exposed to a change, and never more than during changes of the weather. They live on bread made of spelt, which they form into loaves called in their own tongue *cyllēstis*. Their drink is a wine which they obtain from barley,² as they have no vines in their country. Many kinds of fish they eat raw, either salted or dried in the sun.³ Quails also,

alluvial soil was not well suited to the vine. Wine was universally used by the rich throughout Egypt, and beer supplies its place at the tables of the poor, not because “they had no vines in their country,” but because it was cheaper. And that wine was known in Lower as well as Upper Egypt is shown by the Israelites mentioning the desert as a place which had “no figs, or *vines*, or pomegranates” in contradistinction to Egypt (Gen. xl. 10; Numb. xx. 5).

¹Their health was attributable to their living in the dry atmosphere of the desert, where sickness is rarely known.

²This is the *οἶνος κριθένος* of Xenophon.

³The custom of drying fish is frequently represented in the sculptures of Upper and Lower Egypt. Fishing was a favorite amusement of the Egyptians.

and ducks and small birds, they eat uncooked, merely first salting them. All other birds, and fishes, excepting those which are set apart as sacred, are eaten either roasted or boiled.

In social meetings among the rich, when the banquet is ended, a servant carries round to the several guests a coffin, in which there is a wooden image of a corpse,¹ carved and painted to resemble nature as nearly as possible, about a cubit or two cubits in length. As he shows it to each guest in turn, the servant says, "Gaze here, and drink and be merry; for when you die, such will you be."

The Egyptians adhere to their own national customs, and adopt no foreign usages. Many of these customs are worthy of note: among others their song, the *Linus*,² which is sung under various names not only in Egypt but in Phœnicia, in Cyprus, and in other places; and which seems to be exactly the same as that in use among the Greeks, and by them called *Linus*. There were very many things in Egypt which filled me with astonishment, and this was one of them. Whence could the Egyptians have got the *Linus*? It appears to have been sung by them from the very earliest times. For the *Linus* in Egyptian is called

¹The figure introduced at supper was of a mummy in the usual form of Osiris, either standing, or lying on a bier intended to warn the guests of their mortality.

²This song had different names in Egypt, in Phœnicia, in Cyprus, and other places. In Greece it was called *Linus*, in Egypt *Manerôs*. The stories told of *Linus*, the inventor of melody, and of his death, are mere fables.

Manerôs; and they told me that Manerôs was the only son of their first king, and that on his untimely death he was honored by the Egyptians with these dirgelike strains, and in this way they got their first and only melody.

There is another custom in which the Egyptians resemble a particular Greek people, namely the Lacedæmonians. Their young men, when they meet their elders in the streets, give way to them and step aside;¹ and if an elder come in where young men are present, these latter rise from their seats. In a third point they differ entirely from all the nations of Greece. Instead of speaking to each other when they meet in the streets, they make an obeisance, sinking the head to the knee.

They wear a linen tunic fringed about the legs, and called *calasiris*; over this they have a white woolen garment thrown on afterward. Nothing woolen, however, is taken into their temples or buried with them, as their religion forbids it. Here their practice resembles the rites called Orphic and Bacchic, but which are in reality Egyptian and Pythagorean; for no one initiated in these mysteries can be buried in a woolen shroud, a religious reason being assigned for the observance.

¹A similar respect is paid to age by the Chinese and Japanese, and even by the modern Egyptians. In this the Greeks, except the Lacedæmonians, were wanting. The Jews were commanded to "rise up before the hoary head and honor the face of the old man" (Levit. xix. 32).

The Egyptians likewise discovered to which of the gods each month and day is sacred;¹ and found out from the day of a man's birth, what he will meet with in the course of his life,² and how he will end his days, and what sort of man he will be—discoveries whereof the Greeks engaged in poetry have made a use. The Egyptians have also discovered more prognostics than all the rest of mankind besides. Whenever a prodigy takes place, they watch and record the result; then, if anything similar ever happens again, they expect the same consequences.

With respect to divination, they hold that it is a gift which no mortal possesses, but only certain of the gods:³ thus they have an oracle of Hercules, one of Apollo, of Minerva, of Diana, of Mars, and of Jupiter. Besides these, there is the oracle of Latona at Buto, which is held in much higher reputę than any of the rest. The mode of

¹The Romans also made their twelve gods preside over the months; and the days of the week, when introduced in late times, received the names of the sun and moon and five planets, which have been retained to the present day.

²Horoscopes were of very early use in Egypt, as well as the interpretation of dreams; and Cicero speaks of the Egyptians and Chaldees predicting future events, as well as a man's destiny at his birth, by their observations of the stars.

³Yet the Egyptians sought "to the idols, and to the charmers, and to them that had familiar spirits, and to the wizards" (Is. xix. 3). Herodotus probably means that none but oracles gave the real answer of the deity; and this would not prevent the "prophets" and "magicians" pretending to this art, like the *μάγισσας* of Greece. To the Israelites it was particularly forbidden "to use divination, to be an observer of times, or an enchanter, or a witch, or a charmer, or a consulter with familiar spirits, or a wizard, or a necromancer."

delivering the oracles is not uniform, but varies at the different shrines.

Medicine is practised among them¹ on a plan of separation; each physician treats a single disorder, and no more:² thus the country swarms with medical practitioners, some undertaking to cure diseases of the eye, others of the head, others again of the teeth, others of the intestines, and some those which are not local.

The following is the way in which they conduct their mournings³ and their funerals:—On the death in any house of a man of consequence, forthwith the women of the family beplaster their

¹Not only was the study of medicine of very early date in Egypt, but medical men there were in such repute that they were sent for at various times from other countries. Their knowledge of medicine is celebrated by Homer (Od. iv. 229), who describes Polydamna, the wife of Thonis, as giving medicinal plants "to Helen, in Egypt, a country producing an infinite number of drugs . . . where each physician possesses knowledge above all other men." "O virgin daughter of Egypt," says Jeremiah (lxvi. 11), "in vain shalt thou use many medicines." Cyrus and Darius both sent to Egypt for medical men (Her. iii. 1, 132); and Pliny (xix. 5) says *post-mortem* examinations were made in order to discover the nature of maladies. [Cf. Erman, *Life in Ancient Egypt*, pp. 377 sqq.—E. H. B.]

²The medical profession being so divided (as is the custom in modern Europe), indicates a great advancement of civilization, as well as of medicinal knowledge. The Egyptian doctors were of the sacerdotal order, like the embalmers, who are called (in Genesis i. 2) "Physicians," and were "commanded by Joseph to embalm his father."

³The custom of weeping, and throwing dust on their heads, is often represented on the monuments; when the men and women have their dresses fastened by a band round the waist, the breast being bare, as described by Herodotus. For seventy days (Gen. l. 3), or, according to some, seventy-two days, the family mourned at home, singing the funeral dirge.

heads, and sometimes even their faces, with mud; and then, leaving the body indoors, sally forth and wander through the city, with their dress fastened by a band, and their bosoms bare, beating themselves as they walk. All the female relations join them and do the same. The men, too, similarly begirt, beat their breasts separately. When these ceremonies are over, the body is carried away to be embalmed.

There are a set of men in Egypt who practise the art of embalming, and make it their proper business. These persons, when a body is brought to them, show the bearers various models of corpses,¹ made in wood, and painted so as to resemble nature. The most perfect is said to be after the manner of him whom I do not think it religious to name in connection with such a matter; the second sort is inferior to the first, and less costly; the third is the cheapest of all. All this the embalmers explain, and then ask in which way it is wished that the corpse should be prepared. The bearers tell them, and having concluded their bargains, take their departure, while the embalmers, left to themselves, proceed to their task. The mode of embalming, according to the most perfect

¹These were in the form of Osiris, and not only those of the best kind, but all the mummies were put up in the same position, representing the deceased as a figure of Osiris, those only excepted which were of the very poor people, and which were merely wrapped up in mats, or some other common covering. Even the small earthenware and other figures of the dead were in the same form of that Deity, whose name Herodotus, as usual, had scruples about mentioning, from having been admitted to a participation of the secrets of the lesser Mysteries.

process, is the following:—They take first a crooked piece of iron,¹ and with it drew out the brain through the nostrils, thus getting rid of a portion, while the skull is cleared of the rest by rinsing with drugs; next they make a cut along the flank with a sharp Ethiopian stone,² and take out the whole contents of the abdomen, which they then cleanse, washing it thoroughly with palm wine, and again frequently with an infusion of pounded aromatics. After this they fill the cavity with the purest bruised myrrh, with cassia, and every other sort of spicery³ except frankincense, and sew up the opening. Then the body is placed in natrum⁴ for seventy days, and covered entirely over. After the expiration of that space of time, which must not be exceeded, the body is washed, and wrapped round, from head to foot, with bandages of fine linen cloth,⁵ smeared

¹The mummies afford ample evidence of the brain having been extracted through the nostrils; and the "drugs" were employed to clear out what the instrument could not touch

²Ethiopian stone either is *black flint*, or an Ethiopian agate, the use of which was the remnant of a very primitive custom. [An embalming knife, used for this one purpose only: see King and Hall's *Egypt and W. Asia in the Light of Modern Discoveries*, p. 14.—E. H. B.]

³The "spicery, and balm, and myrrh," carried by the Ishmaelites (or Arabs) to Egypt were principally for the embalmers, who were doubtless supplied regularly with them. (Gen. xxxvii. 25.) Other caravans, like the Midianite merchantmen (Gen. xxxvii. 28), visited Egypt for trade; and "the spice merchants" are noticed (1 Kings x. 15) in Solomon's time.

⁴*I.e.*, subcarbonate of soda, which abounds at the natron lakes in the Lybian desert.

⁵Not cotton. The microscope has decided (what no one ever doubted in Egypt) that the mummy-cloths are linen.

over with gum, which is used generally by the Egyptians in the place of glue, and in this state it is given back to the relations, who enclose it in a wooden case which they have had made for the purpose, shaped into the figure of a man. Then fastening the case, they place it in a sepulchral chamber, upright against the wall. Such is the most costly way of embalming the dead.

If persons wish to avoid expense, and choose the second process, the following is the method pursued:—Syringes are filled with oil made from the cedar-tree, which is then, without any incision¹ or disembowelling, injected into the abdomen. The passage by which it might be likely to return is stopped, and the body laid in natrum the prescribed number of days. At the end of the time the cedar-oil is allowed to make its escape; and such is its power that it brings with it the whole stomach and intestines in a liquid state. The natrum meanwhile has dissolved the flesh, and so nothing is left of the dead body but the skin and the bones. It is returned in this condition to the relatives, without any further trouble being bestowed upon it.

The third method of embalming, which is practised in the case of the poorer classes, is to clear out the intestines with a clyster, and let

¹Second-class mummies without any incision are found in the tombs; but the opening in the side was made in many of them, and occasionally even in those of an inferior quality; so that it was not exclusively confined to mummies of the first class. There were, in fact, many gradations in each class.

the body lie in natrum the seventy days, after which it is at once given to those who come to fetch it away.

The wives of men of rank are not given to be embalmed immediately after death, nor indeed are any of the more beautiful and valued women. It is not till they have been dead three or four days that they are carried to the embalmers. This is done to prevent indignities from being offered them. It is said that once a case of this kind occurred: the man was detected by the information of his fellow-workman.

Whensoever any one, Egyptian or foreigner, has lost his life by falling a prey to a crocodile, or by drowning in the river, the law compels the inhabitants of the city near which the body is cast up to have it embalmed, and to bury it in one of the sacred repositories with all possible magnificence.¹ No one may touch the corpse, not even any of the friends or relatives, but only the priests of the Nile, who prepare it for burial with their own hands—regarding it as something more than the mere body of a man—and themselves lay it in the tomb. . . .

When Proteus died, Rhampsinitus,² the priests informed me, succeeded to the throne. His monuments were the western gateway of the temple of Vulcan, and the two statues which

¹The law which obliged the people to embalm the body of any one found dead, and to bury it in the most expensive manner, was a police, as well as a sanatory, regulation.

²This is evidently the name of a Rameses, and not of a king of an early dynasty.

stand in front of this gateway, called by the Egyptians, the one Summer, the other Winter, each twenty-five cubits in height. The statue of Summer, which is the northernmost of the two, is worshipped by the natives, and has offerings made to it; that of Winter, which stands toward the south, is treated in exactly the contrary way. King Rhampsinitus was possessed, they said, of great riches in silver,—indeed to such an amount, that none of the princes, his successors, surpassed or even equalled his wealth. For the better custody of this money, he proposed to build a vast chamber of hewn stone, one side of which was to form a part of the outer wall of his palace. The builder, therefore, having designs upon the treasures, contrived, as he was making the building, to insert in this wall a stone, which could easily be removed from its place by two men, or even by one. So the chamber was finished, and the king's money stored away in it. Time passed, and the builder fell sick, when finding his end approaching, he called for his two sons, and related to them the contrivance he had made in the king's treasure-chamber, telling them it was for their sakes he had done it, that so they might always live in affluence. Then he gave them clear directions concerning the mode of removing the stone, and communicated the measurements, bidding them carefully keep the secret, whereby they would be Comptrollers of the Royal Exchequer so long as they lived. Then the father died, and the sons were not slow in setting to work: they went by

night to the palace, found the stone in the wall of the building, and having removed it with ease, plundered the treasury of a round sum.

When the king next paid a visit to the apartment, he was astonished to see that the money was sunk in some of the vessels wherein it was stored away. Whom to accuse, however, he knew not, as the seals were all perfect, and the fastenings of the room secure. Still each time that he repeated his visits, he found that more money was gone. The thieves in truth never stopped, but plundered the treasury ever more and more. At last the king determined to have some traps made, and set near the vessels which contained his wealth. This was done, and when the thieves came, as usual, to the treasure-chamber, and one of them entering through the aperture, made straight for the jars, suddenly he found himself caught in one of the traps. Perceiving that he was lost, he instantly called his brother, and telling him what had happened, entreated him to enter as quickly as possible and cut off his head, that when his body should be discovered it might not be recognized, which would have the effect of bringing ruin upon both. The other thief thought the advice good, and was persuaded to follow it; then, fitting the stone into its place, he went home, taking with him his brother's head.

When day dawned, the king came into the room, and marvelled greatly to see the body of the thief in the trap without a head, while the building was still whole, and neither entrance nor exit was to be

seen anywhere. In this perplexity he commanded the body of the dead man to be hung up outside the palace wall, and set a guard to watch it, with orders that if any persons were seen weeping or lamenting near the place, they should be seized and brought before him. When the mother heard of this exposure of the corpse of her son, she took it sorely to heart, and spoke to her surviving child, bidding him devise some plan or other to get back the body, and threatening that, if he did not exert himself, she would go herself to the king, and denounce him as the robber.

The son said all he could to persuade her to let the matter rest, but in vain; she still continued to trouble him, until at last he yielded to her importunity, and contrived as follows:—Filling some skins with wine, he loaded them on donkeys, which he drove before him till he came to the place where the guards were watching the dead body, when pulling two or three of the skins toward him, he untied some of the necks which dangled by the asses' sides. The wine poured freely out, whereupon he began to beat his head, and shout with all his might, seeming not to know which of the donkeys he should turn to first. When the guards saw the wine running, delighted to profit by the occasion, they rushed one and all into the road, each with some vessel or other, and caught the liquor as it was spilling. The driver pretended anger, and loaded them with abuse; whereon they did their best to pacify him, until at last he appeared to soften, and recover

his good humor, drove his asses aside out of the road, and set to work to rearrange their burthens; meanwhile, as he talked and chatted with the guards, one of them began to rally him, and make him laugh, whereupon he gave them one of the skins as a gift. They now made up their minds to sit down and have a drinking-bout where they were, so they begged him to remain and drink with them. Then the man let himself be persuaded, and stayed. As the drinking went on, they grew very friendly together, so presently he gave them another skin, upon which they drank so copiously that they were all overcome with the liquor, and growing drowsy lay down, and fell asleep on the spot. The thief waited till it was the dead of the night, and then took down the body of his brother; after which, in mockery, he shaved off the right side of all the soldiers' beards,¹ and so left them. Laying his brother's body upon the asses, he carried it home to his mother, having thus accomplished the thing that she had required of him.

When it came to the king's ears that the thief's body was stolen away, he was sorely vexed. Wishing, therefore, whatever it might cost, to

¹This is a curious mistake for any one to make who had been in Egypt, since the soldiers had no beards, and it was the custom of all classes to shave. This we know from ancient authors, and, above all, from the sculptures, where the only persons who have beards are foreigners. Herodotus even allows that the Egyptians shaved their heads and beards (ch. 36; cp. Gen. xli. 4). Joseph, when sent for from prison by Pharaoh, "shaved himself and changed his raiment." Herodotus could not have learnt this story from the Egyptians, and it is evidently from a Greek source.

catch the man who had contrived the trick, he had recourse (the priests said) to an expedient, which I can scarcely credit. He sent his own daughter¹ to the common stews, with orders to admit all comers, but to require every man to tell her what was the cleverest and wickedest thing he had done in the whole course of his life. If any one in reply told her the story of the thief, she was to lay hold of him and not allow him to get away. The daughter did as her father willed, whereon the thief, who was well aware of the king's motive, felt a desire to outdo him in craft and cunning. Accordingly he contrived the following plan:—He procured the corpse of a man lately dead, and cutting off one of the arms at the shoulder, put it under his dress, and so went to the king's daughter. When she put the question to him as she had done to all the rest, he replied that the wickedest thing he had ever done was cutting off the head of his brother when he was caught in a trap in the king's treasury, and the cleverest was making the guards drunk and carrying off the body. As he spoke, the princess caught at him, but the thief took advantage of the darkness to hold out to her the hand of the corpse. Imagining it to be his own hand, she seized and held it fast; while the thief, leaving it in her grasp, made his escape by the door.

¹This in a country where social ties were so much regarded, and where the distinction of royal and noble classes was more rigidly maintained than in the most exclusive community of modern Europe, shows that the story was of foreign origin.

The king, when word was brought him of this fresh success, amazed at the sagacity and boldness of the man, sent messengers to all the towns in his dominions to proclaim a free pardon for the thief, and to promise him a rich reward, if he came and made himself known. The thief took the king at his word, and came boldly into his presence; whereupon Rhampsinitus, greatly admiring him, and looking on him as the most knowing of men, gave him his daughter in marriage. "The Egyptians," he said, "excelled all the rest of the world in wisdom, and this man excelled all other Egyptians."

The same king, I was also informed by the priests, afterward descended alive into the region which the Greeks call Hades,¹ and there played at dice with Ceres, sometimes winning and sometimes suffering defeat. After a while he returned to earth, and brought with him a golden napkin, a gift which he had received from the goddess. From this descent of Rhampsinitus into Hades, and return to earth again, the Egyptians, I was told, instituted a festival, which they certainly celebrated in my day. On what occasion it was that they instituted it, whether upon this or upon any other, I cannot determine. The following are the ceremonies:—On a certain day in the year, the priests weave a mantle, and binding the eyes of one of their number with a fillet, they put the mantle upon him, and take him with them into the roadway conducting to the temple

¹Hades was called in Egyptian Ament or Amenti over which Osiris presided as judge of the dead.

of Ceres, when they depart and leave him to himself. Then the priest, thus blindfolded, is led (they say) by two wolves to the temple of Ceres, distant twenty furlongs from the city, where he stays awhile, after which he is brought back from the temple by the wolves, and left upon the spot where they first joined him.

Such as think the tales told by the Egyptians credible are free to accept them for history. For my own part, I propose to myself throughout my whole work faithfully to record the traditions of the several nations. The Egyptians maintain that Ceres and Bacchus preside in the realms below. They were also the first to broach the opinion, that the soul of man is immortal,¹ and that, when the body dies, it enters into the form of an animal² which is born at the moment, thence passing on from one animal into another, until it has circled through the forms of all the creatures which tenant the earth, the water, and the air, after which it enters again into a human frame, and is born anew. The whole period of the transmigration is (they say) three thousand years. There are Greek writers, some of an earlier, some

¹This was the great doctrine of the Egyptians, and their belief in it is everywhere proclaimed in the paintings of the tombs. But the souls of wicked men alone appear to have suffered the disgrace of entering the body of an animal, when, "weighed in the balance" before the tribunal of Osiris, they were pronounced unworthy to enter the abode of the blessed.

²[As a matter of fact we can find no trace in Egyptian religion of this doctrine of "metempsychosis,"—at least in the form in which Herodotus gives it.—E. H. B.]

of a later date,¹ who have borrowed this doctrine from the Egyptians, and put it forward as their own. I could mention their names, but I abstain from doing so.

Till the death of Rhampsinitus, the priests said, Egypt was excellently governed, and flourished greatly; but after him Cheops succeeded to the throne, and plunged into all manner of wickedness. He closed the temples, and forbade the Egyptians to offer sacrifice, compelling them instead to labor, one and all, in his service. Some were required to drag blocks of stone down to the Nile from the quarries in the Arabian range of hills; others received the blocks after they had been conveyed in boats across the river, and drew them to the range of hills called the Libyan.² A hundred thousand men labored constantly, and were relieved every three months by a fresh lot. It took ten years' oppression of the people to make the causeway³ for the conveyance of the stones, a work not much inferior, in my judgment, to the pyramid itself. This causeway is five furlongs in

¹Pythagoras is supposed to be included among the later writers. Herodotus, with more judgment and fairness, and on better information than some modern writers, allows that the Greeks borrowed their early lessons of philosophy and science from Egypt.

²The western hills being specially appropriated to tombs in all the places where pyramids were built will account for these monuments being on that side of the Nile. The abode of the dead was supposed to be the West, the land of darkness where the sun ended his course.

³The remains of two causeways still exist—the northern one, which is the largest, corresponding with the great pyramid, as the other does with the third.

length, ten fathoms wide, and in height, at the highest part, eight fathoms. It is built of polished stone, and is covered with carvings of animals. To make it took ten years, as I said—or rather to make the causeway, the works on the mound¹ where the pyramid stands, and the underground chambers, which Cheops intended as vaults for his own use: these last were built on a sort of island, surrounded by water introduced from the Nile by a canal.² The pyramid itself was twenty years in building. It is a square, eight hundred feet each way,³ and the height the same, built entirely of polished stone, fitted together with the utmost care. The stones of which it is composed are none of them less than thirty feet in length.⁴

The pyramid was built in steps,⁵ battlement-

¹This was levelling the top of the hill to form a platform. A piece of rock was also left in the center as a nucleus on which the pyramid was built.

²There is no trace of a canal, nor is there any probability of its having existed.

³The dimensions of the great pyramid were—each face, 764 ft., now reduced to 732 ft.; original height when entire, 480 ft. 9 in., now 460 ft. 9 in.; angles at the base, 51° 50'; angle at the apex, 76° 20'; it covered an area of 571,536 square feet, now 535,824 square feet. Herodotus' measurement of eight plethra, or 800 ft., for each face, is not very far from the truth as a round number; but the height, which he says was the same, is far from correct.

⁴The size of the stones varies. Herodotus alludes to those of the outer surface, which are now gone.

⁵These steps, or successive stages, had their faces nearly perpendicular, or at an angle of about 75°, and the triangular space, formed by each projecting considerably beyond the one immediately above it, was afterward filled in, thus completing the general form of the pyramid. It is a curious question if the Egyptians brought with them the idea of the

wise, as it is called, or, according to others, altar-wise. After laying the stones for the base, they raised the remaining stones to their places by means of machines¹ formed of short wooden planks. The first machine raised them from the ground to the top of the first step. On this there was another machine, which received the stone upon its arrival, and conveyed it to the second step, whence a third machine advanced it still higher. Either they had as many machines as there were steps in the pyramid or possibly they had but a single machine, which, being easily moved, was transferred from tier to tier as the stone rose—both accounts are given, and therefore I mention both. The upper portion of the pyramid was finished first, then the middle, and finally the part which was lowest and nearest the ground. There is an inscription in Egyptian characters² on the pyramid which records the quantity of radishes, onions, and garlick consumed by the laborers who constructed it; and I perfectly

pyramid, or sepulchral mound, when they migrated into the valley of the Nile, and if it originated in the same idea as the tower, built also in stages, of Assyria, and the pagoda of India.

¹The notion of Diodorus that machines were not yet invented is sufficiently disproved by common sense and by the assertion of Herodotus. The position of these pyramids is very remarkable in being placed so exactly facing the four cardinal points that the variation of the compass may be ascertained from them. This accuracy would imply some astronomical knowledge and careful observations at that time.

²This must have been in hieroglyphics, the monumental character. The outer stones being gone, it is impossible to verify, or disprove, the assertion of Herodotus.

well remember that the interpreter who read the writing to me said that the money expended in this way was 1600 talents of silver. If this then is a true record, what a vast sum must have been spent on the iron tools¹ used in the work, and on the feeding and clothing of the laborers, considering the length of time the work lasted, which has already been stated, and the additional time—no small space, I imagine—which must have been occupied by the quarrying of the stones, their conveyance, and the formation of the underground apartments.

The wickedness of Cheops reached to such a pitch that, when he had spent all his treasures and wanted more, he sent his daughter to the stews, with orders to procure him a certain sum—how much I cannot say, for I was not told; she procured it, however, and at the same time, bent on leaving the monument which should perpetuate her own memory, she required each man to make her a present of a stone towards the works which she contemplated. With these stones she built the pyramid which stands midmost of the three that are in front of the great pyramid, measuring along each side a hundred and fifty feet.²

Cheops reigned, the Egyptians said, fifty years,

¹Iron was known in Egypt at a very early time.

²The story of the daughter of Cheops is on a par with that of the daughter of Rhampsinitus; and we may be certain that Herodotus never received it from "the priests," whose language he did not understand, but from some of the Greek "interpreters," by whom he was so often misled.

and was succeeded at his demise by Chephren, his brother.

Chephren imitated the conduct of his predecessor, and, like him, built a pyramid, which did not, however, equal the dimensions of his brother's. Of this I am certain, for I measured them both myself.¹ It has no subterraneous apartments, nor any canal from the Nile to supply it with water, as the other pyramid has. In that, the Nile water, introduced through an artificial duct, surrounds an island, where the body of Cheops is said to lie. Chephren built his pyramid close to the great pyramid of Cheops, and of the same dimensions, except that he lowered the height forty feet. For the basement he employed the many-colored stone of Ethiopia.² These two pyramids stand both on the same hill, an elevation not far short of a hundred feet in height. The reign of Chephren lasted fifty-six years.

Thus the affliction of Egypt endured for the

¹The measurements of the Second Pyramid are:—present base, 690 ft.; former base (according to Colonel Howard Vyse), 707 ft. 9 in.; present perpendicular height (calculating the angle $52^{\circ} 20'$), 446 ft. 9 in.; former height, 454 ft. 3 in. Herodotus supposes it was 40 feet less in height than the Great Pyramid, but the real difference was only 24 ft. 6 in. It is singular that Herodotus takes no notice of the sphinx, which was made at least as early as the 18th dynasty, as it bears the name of Thothmes IV.

²This was red granite of Syene; and Herodotus appears to be correct in saying that the lower tier was of that stone, or at least the casing, which was all that he could see; and the numbers of fragments of granite lying about this pyramid show that it has been partly faced with it. The casing which remains on the upper part is of the limestone of the eastern hills. All the pyramids were opened by the Arab caliphs in the hopes of finding treasure.

space of one hundred and six years, during the whole of which time the temples were shut up and never opened. The Egyptians so detest the memory of these kings that they do not much like even to mention their names. Hence they commonly call the pyramids after Philiton,¹ a shepherd who at that time fed his flocks about the place.

After Chephren, Mycerinus (they said), son of Cheops, ascended the throne. This prince disapproved the conduct of his father, re-opened the temples, and allowed the people, who were ground down to the lowest point of misery, to return to their occupations, and to resume the practice of sacrifice. His justice in the decision of causes was beyond that of all the former kings. The Egyptians praise him in this respect more highly than any of their other monarchs, declaring that he not only gave his judgments with fairness, but also, when any one was dissatisfied with his sentence, made compensation to him out of his own purse, and thus pacified his anger. Mycerinus had established his character for mildness, and was acting as I have described, when the stroke of calamity fell on him. First of all his daughter died, the only child that he possessed. Experiencing a bitter grief at this visitation, in

¹This can have no connection with the invasion, or the memory, of the Shepherd-kings, at least as founders of the pyramids, for those monuments were raised long before the rule of the Shepherd-kings in Egypt. In the mind of the Egyptians two periods of oppression may have gradually come to be confounded, and they may have ascribed to the tyranny of the Shepherd-kings what in reality belonged to a far earlier time of misrule.

his sorrow he conceived the wish to entomb his child in some unusual way. He therefore caused a cow to be made of wood, and after the interior had been hollowed out, he had the whole surface coated with gold; and in this novel tomb laid the dead body of his daughter.

The cow was not placed under ground, but continued visible to my times: it was Saïs, in the royal palace, where it occupied a chamber richly adorned. Every day there are burnt before it aromatics of every kind; and all night long a lamp is kept burning in the apartment. In an adjoining chamber are statues which the priests at Saïs declared to represent the various concubines of Mycerinus. They are colossal figures in wood, of the number of about twenty, and are represented naked. Whose images they really are, I cannot say—I can only repeat the account which was given to me.

Concerning these colossal figures and the sacred cow, there is also another tale narrated, which runs thus: "Mycerinus was enamored of his daughter, and offered her violence—the damsel for grief hanged herself, and Mycerinus entombed her in the cow. Then her mother cut off the hands of all her tiring-maids, because they had sided with the father, and betrayed the child; and so the statues of the maids have no hands." All this is mere fable in my judgment, especially what is said about the hands of the colossal statues. I could plainly see that the figures had only lost their hands through the effect of time.

They had dropped off, and were still lying on the ground about the feet of the statues.

As for the cow, the greater portion of it is hidden by a scarlet coverture; the head and neck, however, which are visible, are coated very thickly with gold, and between the horns there is a representation in gold of the orb of the sun. The figure is not erect, but lying down, with the limbs under the body; the dimensions being fully those of a large animal of the kind. Every year it is taken from the apartment where it is kept, and exposed to the light of day—this is done at the season when the Egyptians beat themselves in honor of one of their gods, whose name I am unwilling to mention in connection with such a matter.¹ They say that the daughter of Mycerinus requested her father in her dying moments to allow her once a year to see the sun.

¹This was Osiris.

JANUARY 11

AUTOBIOGRAPHY OF ALEXANDER HAMILTON

(*Alexander Hamilton, born January 11, 1757.*)

SKETCHES HIS LIFE

[TO——HAMILTON, A KINSMAN IN SCOTLAND]

Albany, New York, May 2, 1797.

SOME days since I received with great pleasure your letter of the 10th of March. The mark it affords of your kind attention, and the particular account it gives me of so many relations in Scotland are extremely gratifying to me. You, no doubt, have understood that my father's affairs at a very early day went to wreck, so as to have rendered his situation during the greatest part of his life far from eligible. This state of things occasioned a separation between him and me, when I was very young, and threw me upon the bounty of my mother's relatives, some of whom were then wealthy, though by vicissitudes to which human affairs are so liable, they have been since much reduced and broken up. Myself, at about sixteen, came to this country. Having always had a strong propensity to literary pursuits, by a course of study and laborious exertion,

I was able, by the age of nineteen, to qualify myself for the degree of Bachelor of Arts in the (Columbia) College of New York, and to lay the foundation by preparatory study for the future profession of the law.

The American Revolution supervened. My principles led me to take part in it; at nineteen, I entered into the American army as captain of artillery. Shortly after I became, by his invitation, aide-de-camp to General Washington, in which station I served until the commencement of that campaign which ended with the siege of York in Virginia, and the capture of Cornwallis's army. The campaign I made at the head of a corps of light infantry, with which I was present at the siege of York, and engaged in some interesting operations.

At the period of peace with Great Britain I found myself a member of Congress, by appointment of the legislature of this state.

After the peace I settled in the city of New York, in the practice of the law, and was in a very lucrative course of practice, when the derangement of our public affairs, by the feebleness of the general Confederation, drew me again reluctantly into public life. I became a member of the Convention which framed the present constitution of the United States; and having taken part in this measure, I conceived myself to be under an obligation to lend my aid toward putting the machine in some regular motion. Hence, I did not hesitate to accept the offer of President Wash-

ington to undertake the office of Secretary of the Treasury.

In that office I met with many intrinsic difficulties, and many artificial ones, proceeding from passions, not very worthy, common to human nature, and which act with peculiar force in republics. The object, however, was effected of establishing public credit and introducing order in the finances.

Public office in this country has few attractions. The pecuniary emolument is so inconsiderable as to amount to a sacrifice to any man who can employ his time with advantage in any liberal profession. The opportunity of doing good, from the jealousy of power and the spirit of faction, is too small in any station to warrant a long continuance of private sacrifices. The enterprises of party had so far succeeded as materially to weaken the necessary influence and energy of the executive authority, and so far diminish the power of doing good in that department, as greatly to take away the motives which a virtuous man might have for making sacrifices. The prospect was even bad for gratifying in future the love of fame, if that passion was to be the spring of action.

The union of these motives, with the reflections of prudence in relation to a growing family, determined me as soon as my plan had attained a certain maturity, to withdraw from office. This I did by a resignation about two years since, when I resumed the profession of the law in the city of

New York under every advantage I could desire.

It is a pleasant reflection to me that since the commencement of my connection with General Washington to the present time, I have possessed a flattering share of his confidence and friendship.

Having given you a brief sketch of my political career, I proceed to some further family details.

In the year 1780, I married the second daughter of General Schuyler, a gentleman of one of the best families of this country, of large fortune, and no less personal and political consequence. It is impossible to be happier than I am in a wife; and I have five children, four sons and a daughter, the eldest a son somewhat past fifteen, who all promise as well as their years permit, and yield me much satisfaction. Though I have been too much in public life to be wealthy, my situation is extremely comfortable, and leaves me nothing to wish for but a continuance of health. With this blessing, the profits of my profession and other prospects authorize an expectation of such additions to my resources, as will render the eve of my life easy and agreeable, so far as may depend upon this consideration.

It is now several months since I have heard from my father, who continued at the island of St. Vincent's. My anxiety at this silence would be greater than it is, were it not for the considerable interruption and precariousness of intercourse which is produced by the war.

I have strongly pressed the old gentleman to come and reside with me, which would afford him

every enjoyment of which his advanced age is capable; but he has declined it on the ground that the advice of his physicians leads him to fear that the change of climate would be fatal to him. The next thing for me is, in proportion to my means, to endeavor to increase his comforts where he is.

It will give me the greatest pleasure to receive your son Robert at my house in New York, and still more to be of use to him; to which end my recommendation and interest will not be wanting, and I hope not unavailing. It is my intention to embrace the opening which your letter affords me to extend my intercourse with my relations in your country, which will be a new source of satisfaction to me.

A PLEA FOR THE ARMY

[TO WASHINGTON]

Philadelphia, February 7, 1783.

Flattering myself that your knowledge of me will induce you to receive the observations I make, as dictated by a regard to the public good, I take the liberty to suggest to you my ideas on some matters of delicacy and importance. I view the present juncture as a very interesting one. I need not observe how far the temper and situation of the army make it so. The state of our finances will perhaps never be more critical. I am under injunctions that will not permit me to disclose some facts that would at once demonstrate this

position; but I think it probable you will be possessed of them through another channel. It is, however, certain that there has scarcely been a period of the Revolution which called more for wisdom and decision in Congress. Unfortunately for us we are a body not governed by reason or foresight, but by circumstances. It is probable we shall not take the proper measures; and, if we do not, a few months may open an embarrassing scene. This will be the case whether we have peace [with Great Britain] or a continuance of the war.

If the war continues, it would seem that the army must, in June, subsist itself, to defend the country. If peace should take place, it will subsist itself, to procure justice to itself. It appears to be a prevailing opinion in the army that the disposition to recompense their services will cease with the necessity for them, and that, if they once lay down their arms, they part with the means of obtaining justice. It is to be lamented that appearances afford too much ground for their distrust.

It becomes a serious inquiry: What is the true line of policy? The claims of the army urged with moderation, but with firmness, may operate on those weak minds which are influenced by their apprehensions more than by their judgments, so as to produce a concurrence in the measures which the exigencies of affairs demand. They may add weight to the applications of Congress to the several States. So far a useful turn may be given

to them. But the difficulty will be to keep a complaining and suffering army within the bounds of moderation.

This your Excellency's influence must effect. In order to do it, it will be advisable not to discountenance their endeavors to procure redress, but rather, by the intervention of confidential and prudent persons, to take the direction of them. This, however, must not appear. It is of moment to the public tranquillity, that your Excellency should preserve the confidence of the army without losing that of the people. This will enable you, in case of extremity, to guide the current, and to bring order, perhaps even good, out of confusion. 'Tis a part that requires address; but 'tis one which your own situation, as well as the welfare of the community, points out.

I will not conceal from your Excellency a truth which it is necessary you should know. An idea is propagated in the army that delicacy, carried to an extreme, prevents your espousing its interests with sufficient warmth. The falsehood of this opinion no one can be better acquainted with than myself, but it is not the less mischievous for being false. Its tendency is to impair that influence which you may exert with advantage, should any commotions unhappily ensue, to moderate the pretensions of the army, and make their conduct correspond with their duty.

The great desideratum at present is the establishment of general funds, which alone can do justice to the creditors of the United States (of whom

the army forms the most meritorious class), restore public credit, and supply the future wants of the Government. This is the object of all men of sense. In this the influence of the army, properly directed, may coöperate.

The intimations I have thrown out will suffice to give your Excellency a proper conception of my sentiments. You will judge of their reasonableness or fallacy, but I persuade myself you will do justice to my motives. General Knox has the confidence of the army, and is a man of sense. I think he may safely be made use of. Situated as I am, your Excellency will feel the confidential nature of these observations.

DISRUPTIVE FORCES DEPLORED

[TO WASHINGTON]

Philadelphia, March 24, 1783.

Your Excellency will, before this reaches you, have received a letter from the Marquis de Lafayette, informing you that the preliminaries of peace between all the belligerent powers have been concluded. I congratulate your Excellency on this happy conclusion of your labors. It now only remains to make solid establishments within, to perpetuate our Union, to prevent our being a ball in the hands of European powers, bandied against each other at their pleasure, in fine, to make our independence truly a blessing. This, it is to be lamented, will be an arduous work; for, to borrow a figure from mechanics, the centri-

fugal is much stronger than the centripetal force in these states—the seeds of disunion much more numerous than those of union.

I will add that your Excellency's exertions are as essential to accomplish this end, as they have been to establish independence. I will upon a future occasion open myself upon this subject.

THE FEDERAL UNION MUST BE STRONG

[TO WASHINGTON]

Albany, September 30, 1783.

As I flatter myself I may indulge a consciousness that my services have been of some value to the public, at least enough to merit the small compensation I wish, I will make no apology to your Excellency for conveying, through you, that wish to Congress. You are able to inform them, if they wish information, in what degree I may have been useful; and I have entire confidence that you will do me justice.

In a letter which I wrote to you several months ago, I intimated that it might be in your power to contribute to the establishment of our Federal Union upon a more solid basis. I have never since explained myself. At the time, I was in hopes Congress might have been induced to take decisive ground, to inform their constituents of the imperfections of the present system, and of the impossibility of conducting the public affairs, with honor to themselves and advantage to the community, with powers so disproportionate to

their responsibility; and, having done this, in a full and forcible manner, to adjourn the moment the definitive treaty was ratified. In retiring at the same juncture, I wished you, in a solemn manner, to declare to the people your intended retreat from public concerns, your opinion of the present government, and of the absolute necessity for a change.

Before I left Congress I despaired of the first, and your circular-letter to the states had anticipated the last. I trust it will not be without effect, though I am persuaded it would have had more, combined with what I have mentioned. At all events, without compliment, sir, it will do you honor with the sensible and well-meaning; and, ultimately, it is to be hoped, with the people at large, when the present epidemic frenzy has subsided. . . .

URGING HIS ACCEPTANCE OF THE PRESIDENCY
[TO WASHINGTON]

New York, September, 1788.

. . . I should be deeply pained, my dear sir, if your scruples in regard to a certain station should be matured into a resolution to decline it, though I am neither surprised at their existence, nor can I but agree in opinion that the caution you observe in deferring an ultimate determination is prudent. I have, however, reflected maturely on the subject, and have come to the conclusion (in which I feel no hesitation), that

every public and personal consideration will demand from you an acquiescence in what will certainly be the unanimous wish of your country. The absolute retreat which you meditated at the close of the late war was natural and proper. Had the government produced by the Revolution gone on in a tolerable train, it would have been most advisable to have persisted in that retreat. But I am clearly of opinion that the crisis which brought you again into public view left you no alternative but to comply, and I am equally clear in the opinion that you are by that act pledged to take a part in the execution of the government. I am not less convinced that the impression of this necessity of your filling the station in question is so universal, that you run no risk of any uncandid imputation by submitting to it. But even if this were not the case, a regard to your own reputation, as well as to the public good, calls upon you in the strongest manner to run that risk.

It cannot be considered as a compliment to say that on your acceptance of the office of President the success of the new government in its commencement may materially depend. Your agency and influence will be not less important in preserving it from the future attacks of its enemies than they have been in recommending it in the first instance to the adoption of the people. Independent of all considerations drawn from this source, the point of light in which you stand at home and abroad will make an infinite difference in the respectability with which the

government will begin its operations in the alternative of your being or not being at the head of it. I forbear to urge considerations which might have a more personal application. What I have said will suffice for the inferences I mean to draw. . . .

WEAKNESS OF THE FEDERAL GOVERNMENT

[TO WASHINGTON]

April 10, 1791.

. . . It is to be lamented that our system is such as still to leave the public peace of the Union at the mercy of each state government. This is not only the case as regards direct interferences, but as it regards the inability of the national government, in many particulars, to take those direct measures for carrying into execution its views and engagements which exigencies require. For example: a party comes from a county in Virginia into Pennsylvania and wantonly murders some friendly Indians. The national government, instead of having power to apprehend murderers and bring them to justice, is obliged to make a representation to that of Pennsylvania; that of Pennsylvania again is to make a representation to that of Virginia. And whether the murderers shall be brought to justice at all, must depend upon the particular policy and energy and good disposition of two state governments and the efficacy of the provisions of their respective laws; and the security

of other states, and the money of all, are at the discretion of one. These things require a remedy.

THE ART OF PUTTING THINGS

[TO WASHINGTON]

November 5, 1796.

Yesterday, after the departure of the post, I received your letter of the 3d. I have since seen the answer to Adet [minister from France]. I perceive in it nothing intrinsically exceptionable, but something in the manner a little epigrammatical and sharp. I make this remark freely, because the card now to be played is perhaps the most delicate that has occurred in our administration, and nations, like individuals, sometimes get into squabbles from the manner more than the matter that passes between them. It is all-important to us—first, if possible, to avoid rupture with France; secondly, if that cannot be, to evince to the people that there has been an unequivocal disposition to avoid it. Our discussions, therefore, ought to be calm, smooth, inclined to the argumentative; when remonstrance and complaint are unavoidable, carrying upon the face of them a reluctance and regret, mingling a steady assertion of our rights and adherence to principle with the language of moderation, and, as long as it can be done, of friendship.

I am the more particular in these observations, because I know that Mr. Pickering [Secretary of State], who is a very worthy man, has neverthe-

less something warm and angular in his temper, and will require much a vigilant, moderating eye. . . .

WITH REGARD TO A POST IN THE ARMY

[TO WASHINGTON]

New York, June 2, 1798.

. . . It is a great satisfaction to me to ascertain what I had anticipated in hope, that you are not determined in an adequate emergency against affording once more your military services. There is no one but yourself that would unite the public confidence in such an emergency, independent of other considerations, and it is of the last importance that this confidence should be full and complete. As to the wish of the country, it is certain that it will be ardent and universal. You intimate a desire to be informed what would be my part in such an event as to entering into military service, I have no scruple about opening myself to you on this point. If I am invited to a station in which the service I may render may be proportionate to the sacrifice I am to make, I shall be willing to go into the army. If you command, the place in which I should hope to be most useful is that of Inspector-General, with a command in the line. This I would accept. The public must judge for itself as to whom it will employ, but every individual must judge for himself as to the terms on which he will serve, and consequently must estimate his own pretensions. . . .

ON JEFFERSON AND BURR

[TO OLIVER WOLCOTT, SECRETARY OF THE TREASURY]

New York, December 16, 1800.

It is now, my dear sir, ascertained that Jefferson or Burr will be President, and it seems probable that they will come with equal votes to the House of Representatives. It is also circulated here that, in this event, the Federalists in Congress, or some of them, talk of preferring Burr. I trust New England, at least, will not so far lose its head as to fall into this snare. There is no doubt but that, upon every virtuous and prudent calculation, Jefferson is to be preferred. He is by far not so dangerous a man; and he has pretensions to character.

As to Burr, there is nothing in his favor; his private character is not defended by his most partial friends. He is bankrupt beyond redemption, except by the plunder of his country. His public principles have no other spring or aim than his own aggrandisement, right or wrong. If he can, he will certainly disturb our institutions, to secure to himself permanent power, and with it wealth. He is truly the Cataline of America; and if I may credit Major Wilcocks, he has held very vindictive language respecting his opponents.

But early measures must be taken to fix on this point the opinions of the Federalists. Among them, from different motives, Burr will find partisans. If the thing be neglected, he may possibly go far.

Yet it may be well to throw out a lure for him, in order to tempt him to start for the plate, and then lay the foundation of dissension between the two chiefs.

You may communicate this letter to Marshall [then Secretary of State, afterward Chief Justice] and Sedgwick. Let me hear from you speedily in reply.

ASKING A PLACE FOR A CHAPLAIN
[TO GENERAL ANTHONY WAYNE]

July 6, 1781.

Doctor W. Mendy is one of those characters that for its honesty, simplicity, and helplessness interests my humanity. He is exceedingly anxious to be in the Service, and, I believe, has been forced out of it not altogether by fair play. He is just what I should like for a military parson, except that he does not drink. He will fight, and he will not insist upon your going to heaven whether you will or not. He tells me that there is a vacancy in your brigade. I should be really happy if through your influence, he can fill it. Pray take care of the good old man.

ON THE DECLARATION OF PEACE
[TO JOHN LAURENS]

[Colonel Laurens, at the instance of Hamilton, had been Minister to France. When he returned to America, he brought part of the large subsidy granted by Louis XVI.]

August 15, 1782.

I received with pleasure, my dear Laurens, the letter which you wrote me in — last. Your wishes

in one respect are gratified. This state (New York) has pretty unanimously elected me to Congress. My time of service commences in November. . . . Peace (with England) on our own terms is upon the carpet. The making it is in good hands. It is said your father is exchanged for Cornwallis, and gone to Paris to meet the other commissioners, and that Granville, on the part of England, has made a second trip there; in the last instance, vested with plenipotentiary powers. I fear there may be obstacles, but I hope they may be surmounted.

Peace made, my dear friend, a new scene opens. The object will then be to make our independence a blessing. To do this we must secure our Union on solid foundations—a herculean task—and to effect which, mountains of prejudice must be levelled! It requires all the virtue and all the ability of the country. Quit your sword, my friend; put on the toga. Come to Congress. We know each other's sentiments; our views are the same. We have fought side by side to make America free; let us hand in hand struggle to make her happy. Yours forever.

A TACTFUL BIT OF ADVICE

[TO OLIVER WOLCOTT]

April 5, 1797.

I have received your letter of March 31st. I hope nothing in my last was misunderstood. Could it be necessary, I would assure you that no

one has a stronger conviction than myself of the purity of the motives which direct your public conduct, or of the good sense and judgment by which it is guided. If I have a fear (you will excuse my frankness), it is lest the strength of your feelings, the companions of energy of character, should prevent that pliancy to circumstances which is sometimes indispensable. I beg you only to watch yourself on this score, and the public will always find in you an able as well as a faithful servant. . . .

RULES FOR MR. PHILIP HAMILTON

[Philip, the eldest son of Alexander Hamilton, was a youth of great promise. In resenting an affront to his father, he was challenged to a duel. He fell, mortally wounded, in his eighteenth year.]

From the first of April to the first of October he is to rise not later than six o'clock; the rest of the year not later than seven. If earlier, he will deserve commendation. Ten will be his hour of going to bed throughout the year.

From the time he is dressed in the morning till nine o'clock (the time for breakfast excepted), he is to read law. At nine he goes to the office, and continues there till dinner time. He will be occupied partly in writing and partly in reading law.

After dinner he reads law at home till five o'clock. From this time till seven he disposes of his time as he pleases. From seven to ten he reads and studies whatever he pleases.

From twelve on Saturday he is at liberty to amuse himself.

On Sunday he will attend the morning church. The rest of the day may be applied to innocent recreations.

He must not depart from any of these rules without my permission.

ON THE EVE OF THE FATAL DUEL WITH BURR

[TO HIS WIFE]

New York, July 10, 1804.

This letter, my dearest Eliza, will not be delivered to you, unless I shall first have terminated my earthly career, to begin, as I humbly hope, from redeeming grace and divine mercy, a happy immortality. If it had been possible for me to have avoided the interview [duel], my love for you and my precious children would have been alone a decisive motive. But it was not possible, without sacrifices which would have rendered me unworthy of your esteem. I need not tell you of the pangs I feel from the idea of quitting you, and exposing you to the anguish I know you would feel. Nor could I dwell on the topic, lest it should unman me. The consolations of religion, my beloved, can alone support you; and these you have a right to enjoy. Fly to the bosom of your God and be comforted. With my last idea I shall cherish the sweet hope of meeting you in a better world. Adeu, best of wives—best of women. Embrace all my darling children for me.

JANUARY 12

THE LAGOON*

THE white man, leaning with both arms over the roof of the little house in the stern of the boat, said to the steersman:

"We will pass the night in Arsat's clearing. It is late."

The Malay only grunted, and went on looking fixedly at the river. The white man rested his chin on his crossed arms and gazed at the wake of the boat. At the end of the straight avenue of forests cut by the intense glitter of the river, the sun appeared unclouded and dazzling, poised low over the water that shone smoothly like a band of metal. The forests, somber and dull, stood motionless and silent on each side of the broad stream. At the foot of big, towering trees, trunkless nipa palms rose from the mud of the bank, in bunches of leaves enormous and heavy, that hung unstirring over the brown swirl of eddies. In the stillness of the air every tree, every leaf, every bough, every tendril of creeper and every petal of minute blossoms seemed to have been bewitched into an immobility perfect and final. Nothing moved on the river but the eight paddles that rose flashing

*From "Tales of Unrest."

regularly, dipped together with a single splash; while the steersman swept right and left with a periodic and sudden flourish of his blade describing a glinting semicircle above his head. The churned-up water frothed alongside with a confused murmur. And the white man's canoe, advancing up stream in the short-lived disturbance of its own making, seemed to enter the portals of a land from which the very memory of motion had for ever departed.

The white man, turning his back upon the setting sun, looked along the empty and broad expanse of the sea-reach. For the last three miles of its course the wandering, hesitating river, as if enticed irresistibly by the freedom of an open horizon, flows straight into the sea, flows straight to the east—to the east that harbors both light and darkness. Astern of the boat the repeated call of some bird, a cry discordant and feeble, skipped along over the smooth water and lost itself, before it could reach the other shore, in the breathless silence of the world.

The steersman dug his paddle into the stream, and held hard with stiffened arms, his body thrown forward. The water gurgled aloud; and suddenly the long straight reach seemed to pivot on its center, the forests swung in a semicircle, and the slanting beams of sunset touched the broadside of the canoe with a fiery glow, throwing the slender and distorted shadows of its crew upon the streaked glitter of the river. The white man turned to look ahead. The course of the boat

had been altered at right-angles to the stream, and the carved dragon-head of its prow was pointing now at a gap in the fringing bushes of the bank. It glided through, brushing the overhanging twigs, and disappeared from the river like some slim and amphibious creature leaving the water for its lair in the forests.

The narrow creek was like a ditch: tortuous, fabulously deep; filled with gloom under the thin strip of pure and shining blue of the heaven. Immense trees soared up, invisible behind the festooned draperies of creepers. Here and there, near the glistening blackness of the water, a twisted root of some tall tree showed amongst the tracery of small ferns, black and dull, writhing and motionless, like an arrested snake. The short words of the paddlers reverberated loudly between the thick and somber walls of vegetation. Darkness oozed out from between the trees, through the tangled maze of the creepers, from behind the great fantastic and unstirring leaves; the darkness, mysterious and invincible; the darkness scented and poisonous of impenetrable forests.

The men poled in the shoaling water. The creek broadened, opening out into a wide sweep of a stagnant lagoon. The forests receded from the marshy bank, leaving a level strip of bright green, reedy grass to frame the reflected blueness of the sky. A fleecy pink cloud drifted high above, trailing the delicate coloring of its image under the floating leaves and the silvery blossoms

of the lotus. A little house, perched on high piles, appeared black in the distance. Near it, two tall nibong palms, that seemed to have come out of the forests in the background, leaned slightly over the ragged roof, with a suggestion of sad tenderness and care in the droop of their leafy and soaring heads.

The steersman, pointing with his paddle, said, "Arsat is there. I see his canoe fast between the piles."

The polers ran along the sides of the boat glancing over their shoulders at the end of the day's journey. They would have preferred to spend the night somewhere else than on this lagoon of weird aspect and ghostly reputation. Moreover, they disliked Arsat, first as a stranger, and also because he who repairs a ruined house, and dwells in it, proclaims that he is not afraid to live amongst the spirits that haunt the places abandoned by mankind. Such a man can disturb the course of fate by glances or words; while his familiar ghosts are not easy to propitiate by casual wayfarers upon whom they long to wreak the malice of their human master. White men care not for such things, being unbelievers and in league with the Father of Evil, who leads them unharmed through the invisible dangers of this world. To the warnings of the righteous they oppose an offensive pretence of disbelief. What is there to be done?

So they thought, throwing their weight on the end of their long poles. The big canoe glided on swiftly, noiselessly, and smoothly, toward Ar-

sat's clearing, till, in a great rattling of poles thrown down, and the loud murmurs of "Allah be praised!" it came with a gentle knock against the crooked piles below the house.

The boatmen with uplifted faces shouted discordantly, "Arsat! O Arsat!" Nobody came. The white man began to climb the rude ladder giving access to the bamboo platform before the house. The juragan of the boat said sulkily, "We will cook in the sampan, and sleep on the water."

"Pass my blankets and the basket," said the white man curtly.

He knelt on the edge of the platform to receive the bundle. Then the boat shoved off, and the white man, standing up, confronted Arsat, who had come out through the low door of his hut. He was a man young, powerful, with a broad chest and muscular arms. He had nothing on but his sarong. His head was bare. His big, soft eyes stared eagerly at the white man, but his voice and demeanor were composed as he asked, without any words of greeting:

"Have you medicine, Tuan?"

"No," said the visitor in a startled tone. "No. Why? Is there sickness in the house?"

"Enter and see," replied Arsat, in the same calm manner, and turning short round, passed again through the small doorway. The white man, dropping his bundles, followed.

In the dim light of the dwelling he made out on a couch of bamboos a woman stretched on her

back under a broad sheet of red cotton cloth. She lay still, as if dead; but her big eyes, wide open, glittered in the gloom, staring upward at the slender rafters, motionless and unseeing. She was in a high fever, and evidently unconscious. Her cheeks were sunk slightly, her lips were partly open, and on the young face there was the ominous and fixed expression—the absorbed, contemplating expression of the unconscious who are going to die. The two men stood looking down at her in silence.

“Has she been long ill?” asked the traveller.

“I have not slept for five nights,” answered the Malay, in a deliberate tone. “At first she heard voices calling her from the water and struggled against me who held her. But since the sun of to-day rose she hears nothing—she hears not me. She sees nothing. She sees not me—me!”

He remained silent for a minute, then asked softly:

“Tuan, will she die?”

“I fear so,” said the white man sorrowfully. He had known Arsat years ago, in a far country in times of trouble and danger, when no friendship is to be despised. And since his Malay friend had come unexpectedly to dwell in the hut on the lagoon with a strange woman, he had slept many times there, in his journeys up and down the river. He liked the man who knew how to keep faith in council and how to fight without fear by the side of his white friend. He liked him—not so much perhaps as a man likes his favorite dog—but

still he liked him well enough to help and ask no questions, to think sometimes vaguely and hazily in the midst of his own pursuits, about the lonely man and the long-haired woman with audacious face and triumphant eyes, who lived together hidden by the forests—alone and feared.

The white man came out of the hut in time to see the enormous conflagration of sunset put out by the swift and stealthy shadows that, rising like a black and impalpable vapor above the tree-tops, spread over the heaven, extinguishing the crimson glow of floating clouds and the red brilliance of departing daylight. In a few moments all the stars came out above the intense blackness of the earth, and the great lagoon gleaming suddenly with reflected lights resembled an oval patch of night sky flung down into the hopeless and abysmal night of the wilderness. The white man had some supper out of the basket, then collecting a few sticks that lay about the platform, made up a small fire, not for warmth, but for the sake of the smoke, which would keep off the mosquitoes. He wrapped himself in his blankets and sat with his back against the reed wall of the house, smoking thoughtfully.

Arsat came through the doorway with noiseless steps and squatted down by the fire. The white man moved his outstretched legs a little.

"She breathes," said Arsat in a low voice, anticipating the expected question. "She breathes and burns as if with a great fire. She speaks not; she hears not—and burns!"

He paused for a moment, then asked in a quiet, incurious tone:

"Tuan . . . will she die?"

The white man moved his shoulders uneasily, and muttered in a hesitating manner:

"If such is her fate."

"No, Tuan," said Arsat calmly. "If such is my fate. I hear, I see, I wait. I remember . . . Tuan, do you remember the old days? Do you remember my brother?"

"Yes," said the white man. The Malay rose suddenly and went in. The other, sitting still outside, could hear the voice in the hut. Arsat said: "Hear me! Speak!" His words were succeeded by a complete silence. "O Diamelen!" he cried suddenly. After that cry there was a deep sigh. Arsat came out and sank down again in his old place.

They sat in silence before the fire. There was no sound within the house, there was no sound near them; but far away on the lagoon they could hear the voices of the boatmen ringing fitful and distinct on the calm water. The fire in the bows of the sampan shone faintly in the distance with a hazy red glow. Then it died out. The voices ceased. The land and the water slept invisible, unstimulating and mute. It was as though there had been nothing left in the world but the glitter of stars streaming, ceaseless and vain, through the black stillness of the night.

The white man gazed straight before him into the darkness with wide-open eyes. The fear and

fascination, the inspiration and the wonder of death—of death near, unavoidable, and unseen, soothed the unrest of his race and stirred the most indistinct, the most intimate of his thoughts. The ever-ready suspicion of evil, the gnawing suspicion that lurks in our hearts, flowed out into the stillness round him—into the stillness profound and dumb, and made it appear untrustworthy and infamous, like the placid and impenetrable mask of an unjustifiable violence. In that fleeting and powerful disturbance of his being the earth enfolded in the starlight peace became a shadowy country of inhuman strife, a battlefield of phantoms terrible and charming, august or ignoble, struggling ardently for the possession of our helpless hearts. An unquiet and mysterious country of inextinguishable desires and fears.

A plaintive murmur rose in the night; a murmur saddening and startling, as if the great solitudes of surrounding woods had tried to whisper into his ear the wisdom of their immense and lofty indifference. Sounds hesitating and vague floated in the air round him, shaped themselves slowly into words; and at last flowed on gently in a murmuring stream of soft and monotonous sentences. He stirred like a man waking up and changed his position slightly. Arsat, motionless and shadowy, sitting with bowed head under the stars, was speaking in a low and dreamy tone:

“ . . . for where can we lay down the heaviness of our trouble but in a friend's heart? A man must speak of war and of love. You, Tuan, know

what war is, and you have seen me in time of danger seek death as other men seek life! A writing may be lost; a lie may be written; but what the eye has seen is truth and remains in the mind!"

"I remember," said the white man quietly. Arsat went on with mournful composure:

"Therefore I shall speak to you of love. Speak in the night. Speak before both night and love are gone—and the eye of day looks upon my sorrow and my shame; upon my blackened face; upon my burnt-up heart."

A sigh, short and faint, marked an almost imperceptible pause, and then his words flowed on without a stir, without a gesture.

"After the time of trouble and war was over and you went away from my country in the pursuit of your desires, which we, men of the islands, cannot understand, I and my brother became again, as we had been before, the sword-bearers of the Ruler. You know we were men of family, belonging to a ruling race, and more fit than any to carry on our right shoulder the emblem of power. And in the time of prosperity Si Dendring showed us favor, as we, in time of sorrow, had showed to him the faithfulness of our courage. It was a time of peace. A time of deer-hunts and cock-fights; of idle talks and foolish squabbles between men whose bellies are full and weapons are rusty. But the sower watched the young rice-shoots grow up without fear, and the traders came and went, departed lean and returned fat into the river of peace. They brought news, too. Brought lies

and truth mixed together, so that no man knew when to rejoice and when to be sorry. We heard from them about you also. They had seen you here and had seen you there. And I was glad to hear, for I remembered the stirring times, and I always remembered you, Tuan, till the time came when my eyes could see nothing in the past, because they had looked upon the one who is dying there—in the house.”

He stopped to exclaim in an intense whisper, “O Mara bahia! O Calamity!” then went on, speaking a little louder.

“There’s no worse enemy and no better friend than a brother, Tuan, for one brother knows another, and in perfect knowledge is strength for good or evil. I loved my brother. I went to him and told him that I could see nothing but one face, hear nothing but one voice. He told me: ‘Open your heart so that she can see what is in it—and wait. Patience is wisdom. Inchi Midah may die or our Ruler may throw off his fear of a woman!’ . . . I waited! . . . You remember the lady with the veiled face, Tuan, and the fear of our Ruler before her cunning and temper. And if she wanted her servant, what could I do? But I fed the hunger of my heart on short glances and stealthy words. I loitered on the path to the bath-houses in the day time, and when the sun had fallen behind the forest I crept along the jasmine hedges of the women’s courtyard. Unseeing, we spoke to one another through the scent of flowers, through the veil of leaves, through the

blades of long grass that stood still before our lips; so great was our prudence, so faint was the murmur of our great longing. The time passed swiftly . . . and there were whispers amongst women—and our enemies watched—my brother was gloomy, and I began to think of killing and of a fierce death. . . . We are of a people who take what they want—like you whites. There is a time when a man should forget loyalty and respect. Might and authority are given to rulers, but to all men is given love and strength and courage. My brother said, ‘You shall take her from their midst. We are two who are like one.’ And I answered, ‘Let it be soon, for I find no warmth in sunlight that does not shine upon her.’ Our time came when the Ruler and all the great people went to the mouth of the river to fish by torchlight. There were hundreds of boats, and on the white sand, between the water and the forests, dwellings of leaves were built for the households of the Rajahs. The smoke of cooking-fires was like a blue mist of the evening, and many voices rang in it joyfully. While they were making the boats ready to beat up the fish, my brother came to me and said, ‘To-night!’ I looked to my weapons, and when the time came our canoe took its place in the circle of boats carrying the torches. The lights blazed on the water, but behind the boats there was darkness. When the shouting began and the excitement made them like mad we dropped out. The water swallowed our fire, and we floated back to the shore that was dark with

only here and there the glimmer of embers. We could hear the talk of slave-girls amongst the sheds. Then we found a place deserted and silent. We waited there. She came. She came running along the shore, rapid and leaving no trace, like a leaf driven by the wind into the sea. My brother said gloomily, 'Go and take her; carry her into our boat.' I lifted her in my arms. She panted. Her heart was beating against my breast. I said, 'I take you from those people. You came to the cry of my heart, but my arms take you into my boat against the will of the great!' 'It is right,' said my brother. 'We are men who take what we want and can hold it against many. We should have taken her in daylight.' I said, 'Let us be off'; for since she was in my boat I began to think of our Ruler's many men. 'Yes. Let us be off,' said my brother. 'We are cast out and this boat is our country now—and the sea is our refuge.' He lingered with his foot on the shore, and I entreated him to hasten, for I remembered the strokes of her heart against my breast and thought that two men cannot withstand a hundred. We left, paddling downstream close to the bank; and as we passed by the creek where they were fishing, the great shouting had ceased, but the murmur of voices was loud like the humming of insects flying at noonday. The boats floated, clustered together, in the red light of torches, under a black roof of smoke; and men talked of their sport. Men that boasted, and praised, and jeered—men that would have been our friends in the morning,

but on that night were already our enemies. We paddled swiftly past. We had no more friends in the country of our birth. She sat in the middle of the canoe with covered face; silent as she is now; unseeing as she is now—and I had no regret at what I was leaving because I could hear her breathing close to me—as I can hear her now.”

He paused, listened with his ear turned to the doorway, then shook his head and went on:

“My brother wanted to shout the cry of challenge—one cry only—to let the people know we were freeborn robbers who trusted our arms and the great sea. And again I begged him in the name of our love to be silent. Could I not hear her breathing close to me? I knew the pursuit would come quick enough. My brother loved me. He dipped his paddle without a splash. He only said, ‘There is half a man in you now—the other half is in that woman. I can wait. When you are a whole man again, you will come back with me here to shout defiance. We are sons of the same mother.’ I made no answer. All my strength and all my spirit were in my hands that held the paddle—for I longed to be with her in a safe place beyond the reach of men’s anger and of women’s spite. My love was so great, that I thought it could guide me to a country where death was unknown, if I could only escape from Inchi Midah’s fury and from our Ruler’s sword. We paddled with haste, breathing through our teeth. The blades bit deep into the smooth water. We passed out of the river; we flew in clear chan-

nels amongst the shallows. We skirted the black coast; we skirted the sand beaches where the sea speaks in whispers to the land; and the gleam of white sand flashed back past our boat, so swiftly she ran upon the water. We spoke not. Only once I said, 'Sleep, Diamelen, for soon you may want all your strength.' I heard the sweetness of her voice, but I never turned my head. The sun rose and still we went on. Water fell from my face like rain from a cloud. We flew in the light and heat. I never looked back, but I knew that my brother's eyes, behind me, were looking steadily ahead, for the boat went as straight as a bushman's dart, when it leaves the end of the sumpitan. There was no better paddler, no better steersman than my brother. Many times, together, we had won races in that canoe. But we never had put out our strength as we did then—then, when for the last time we paddled together! There was no braver or stronger man in our country than my brother. I could not spare the strength to turn my head and look at him, but every moment I heard the hiss of his breath getting louder behind me. Still he did not speak. The sun was high. The heat clung to my back like a flame of fire. My ribs were ready to burst, but I could no longer get enough air into my chest. And then I felt I must cry out with my last breath, 'Let us rest!' . . . 'Good!' he answered; and his voice was firm. He was strong. He was brave. He knew not fear and no fatigue . . . **My brother!"**

A murmur powerful and gentle, a murmur vast and faint; the murmur of trembling leaves, of stirring boughs, ran through the tangled depths of the forests, ran over the starry smoothness of the lagoon, and the water between the piles lapped the slimy timber once with a sudden splash. A breath of warm air touched the two men's faces and passed on with a mournful sound—a breath loud and short like an uneasy sigh of the dreaming earth.

Arsat went on in an even, low voice:

“We ran our canoe on the white beach of a little bay close to a long tongue of land that seemed to bar our road; a long wooded cape going far into the sea. My brother knew that place. Beyond the cape a river has its entrance, and through the jungle of that land there is a narrow path. We made a fire and cooked rice. Then we lay down to sleep on the soft sand in the shade of our canoe, while she watched. No sooner had I closed my eyes than I heard her cry of alarm. We leaped up. The sun was halfway down the sky already, and coming in sight in the opening of the bay we saw a prau manned by many paddlers. We knew it at once; it was one of our Rajah's praus. They were watching the shore, and saw us. They beat the gong, and turned the head of the prau into the bay. I felt my heart become weak within my breast. Diamelen sat on the sand and covered her face. There was no escape by sea. My brother laughed. He had the gun you had given him, Tuan, before you went

away, but there was only a handful of powder. He spoke to me quickly: 'Run with her along the path. I shall keep them back, for they have no firearms, and landing in the face of a man with a gun is certain death for some. Run with her. On the other side of that wood there is a fisherman's house—and a canoe. When I have fired all the shots I will follow. I am a great runner, and before they can come up we shall be gone. I will hold out as long as I can for she is but a woman—that can neither run nor fight, but she has your heart in her weak hands.' He dropped behind the canoe. The prau was coming. She and I ran, and as we rushed along the path I heard shots. My brother fired—once—twice—and the booming of the gong ceased. There was silence behind us. That neck of land is narrow. Before I heard my brother fire the third shot I saw the shelving shore, and I saw the water again: the mouth of a broad river. We crossed a grassy glade. We ran down to the water. I saw a low hut above the black mud, and a small canoe hauled up. I heard another shot behind me. I thought, 'That is his last charge.' We rushed down to the canoe; a man came running from the hut, but I leaped on him, and we rolled together in the mud. Then I got up, and he lay still at my feet. I don't know whether I had killed him or not. I and Diamelen pushed the canoe afloat. I heard yells behind me, and I saw my brother run across the glade. Many men were bounding after him. I took her in my arms and threw her

into the boat, then leaped in myself. When I looked back I saw that my brother had fallen. He fell and was up again, but the men were closing round him. He shouted, 'I am coming!' The men were close to him. I looked. Many men. Then I looked at her. Tuan, I pushed the canoe! I pushed it into deep water. She was kneeling forward looking at me, and I said, 'Take your paddle,' while I struck the water with mine. Tuan, I heard him cry. I heard him cry my name twice; and I heard voices shouting, 'Kill! Strike!' I never turned back. I heard him calling my name again with a great shriek, as when life is going out together with the voice—and I never turned my head. My own name! . . . My brother! Three times he called—but I was not afraid of life. Was she not there in that canoe? And could I not with her find a country where death is forgotten—where death is unknown!"

The white man sat up. Arsat rose and stood, an indistinct and silent figure above the dying embers of the fire. Over the lagoon a mist drifting and low had crept, erasing slowly the glittering images of the stars. And now a great expanse of white vapor covered the land: it flowed cold and gray in the darkness, eddied in noiseless whirls round the tree-trunks and about the platform of the house, which seemed to float upon a restless and impalpable illusion of a sea. Only far away the tops of the trees stood outlined on the twinkle of heaven, like a somber and forbidding shore—a coast deceptive, pitiless and black.

Arsat's voice vibrated loudly in the profound peace.

"I had her there! I had her! To get her I would have faced all mankind. But I had her—and——"

His words went out ringing into the empty distances. He paused, and seemed to listen to them dying away very far—beyond help and beyond recall. Then he said quietly:

"Tuan, I loved my brother."

A breath of wind made him shiver. High above his head, high above the silent sea of mist the drooping leaves of the palms rattled together with a mournful and expiring sound. The white man stretched his legs. His chin rested on his chest, and he murmured sadly without lifting his head:

"We all love our brothers."

Arsat burst out with an intense whispering violence:

"What did I care who died? I wanted peace in my own heart."

He seemed to hear a stir in the house—listened—then stepped in noiselessly. The white man stood up. A breeze was coming in fitful puffs. The stars shone paler as if they had retreated into the frozen depths of immense space. After a chill gust of wind there were a few seconds of perfect calm and absolute silence. Then from behind the black and wavy line of the forests a column of golden light shot up into the heavens and spread over the semicircle of the eastern hori-

zon. The sun had risen. The mist lifted, broke into drifting patches, vanished into thin flying wreaths; and the unveiled lagoon lay, polished and black, in the heavy shadows at the foot of the wall of trees. A white eagle rose over it with a slanting and ponderous flight, reached the clear sunshine and appeared dazzlingly brilliant for a moment, then soaring higher, became a dark and motionless speck before it vanished into the blue as if it had left the earth for ever. The white man, standing gazing upward before the doorway, heard in the hut a confused and broken murmur of distracted words ending with a loud groan. Suddenly Arsat stumbled out with outstretched hands, shivered, and stood still for some time with fixed eyes. Then he said:

“She burns no more.”

Before his face the sun showed its edge above the tree-tops, rising steadily. The breeze freshened; a great brilliance burst upon the lagoon, sparkled on the rippling water. The forests came out of the clear shadows of the morning, became distinct, as if they had rushed nearer—to stop short in a great stir of leaves, of nodding boughs, of swaying branches. In the merciless sunshine the whisper of unconscious life grew louder, speaking in an incomprehensible voice round the dumb darkness of that human sorrow. Arsat’s eyes wandered slowly, then stared at the rising sun.

“I can see nothing,” he said half aloud to himself.

“There is nothing,” said the white man, moving

to the edge of the platform and waving his hand to his boat. A shout came faintly over the lagoon and the sampan began to glide toward the abode of the friend of ghosts.

"If you want to come with me, I will wait all the morning," said the white man, looking away upon the water.

"No, Tuan," said Arsat softly. "I shall not eat or sleep in this house, but I must first see my road. Now I can see nothing—see nothing! There is no light and no peace in the world; but there is death—death for many. We were sons of the same mother—and I left him in the midst of enemies; but I am going back now."

He drew a long breath and went on in a dreamy tone:

"In a little while I shall see clear enough to strike—to strike. But she has died, and . . . now . . . darkness."

He flung his arms wide open, let them fall along his body, then stood still with unmoved face and stony eyes, staring at the sun. The white man got down into his canoe. The polers ran smartly along the sides of the boat, looking over their shoulders at the beginning of a weary journey. High in the stern, his head muffled up in white rags, the juragan sat moody, letting his paddle trail in the water. The white man, leaning with both arms over the grass roof of the little cabin, looked back at the shining ripple of the boat's wake. Before the sampan passed out of the lagoon into the creek he lifted his eyes. Arsat

had not moved. He stood lonely in the searching sunshine; and he looked beyond the great light of a cloudless day into the darkness of a world of illusions.

JOSEPH CONRAD

PREFACE TO "THE NIGGER OF THE 'NARCISSUS' "*

A WORK that aspires, however humbly, to the condition of art should carry its justification in every line. And art itself may be defined as a single-minded attempt to render the highest kind of justice to the visible universe, by bringing to light the truth, manifold and one, underlying its every aspect. It is an attempt to find in its forms, in its colors, in its light, in its shadows, in the aspects of matter and in the facts of life, what of each is fundamental, what is enduring and essential—their one illuminating and convincing quality—the very truth of their existence. The artist, then, like the thinker or the scientist, seeks the truth and makes his appeal. Impressed by the aspect of the world the thinker plunges into ideas, the scientist into facts—whence, presently, emerging they make their appeal to those qualities of our being that fit us best for the hazardous enterprise of living. They speak authoritatively to our common-sense, to our intelligence, to our desire of peace or to our desire of unrest; not seldom to our prejudices, sometimes to our fears, often to our egoism—but always to our credulity. And their words are heard with reverence, for

*By permission, from "The Nigger of the 'Narcissus.' "

their concern is with weighty matters; with the cultivation of our minds and the proper care of our bodies; with the attainment of our ambitions; with the perfection of the means and the glorification of our precious aims.

It is otherwise with the artist.

Confronted by the same enigmatical spectacle the artist descends within himself, and in that lonely region of stress and strife, if he be deserving and fortunate, he finds the terms of his appeal. His appeal is made to our less obvious capacities: to that part of our nature which, because of the warlike conditions of existence, is necessarily kept out of sight within the more resisting and hard qualities—like the vulnerable body within a steel armor. His appeal is less loud, more profound, less distinct, more stirring—and sooner forgotten. Yet its effect endures for ever. The changing wisdom of successive generations discards ideas, questions facts, demolishes theories. But the artist appeals to that part of our being which is not dependent on wisdom; to that in us which is a gift and not an acquisition—and, therefore, more permanently enduring. He speaks to our capacity for delight and wonder, to the sense of mystery surrounding our lives: to our sense of pity, and beauty, and pain: to the latent feeling of fellowship with all creation—and to the subtle, but invincible, conviction of solidarity that knits together the loneliness of innumerable hearts to the solidarity in dreams, in joy, in sorrow, in aspirations, in illusions, in hope, in fear, which binds

men to each other, which binds together all humanity—the dead to the living and the living to the unborn.

It is only some such train of thought, or rather of feeling, that can in a measure explain the aim of the attempt, made in the tale which follows, to present an unrestful episode in the obscure lives of a few individuals out of all the disregarded multitude of the bewildered, the simple and the voiceless. For, if there is any part of truth in the belief confessed above it, it becomes evident that there is not a place of splendor or a dark corner of the earth that does not deserve, if only a passing glance of wonder and pity. The motive, then, may be held to justify the matter of the work; but this preface, which is simply an avowal of endeavor, cannot end here—for the avowal is not yet complete.

Fiction—if it all aspires to be art—appeals to temperament. And in truth it must be, like painting, like music, like all art, the appeal of one temperament to all the other innumerable temperaments whose subtle and resistless power endows passing events with their true meaning, and creates the moral, the emotional atmosphere of the place and time. Such an appeal to be effective must be an impression conveyed through the senses; and, in fact, it cannot be made in any other way, because temperament, whether individual or collective, is not amenable to persuasion. All art, therefore, appeals primarily to the senses, and the artistic aim when expressing itself

in written words must also make its appeal through the senses, if its high desire is to reach the secret spring of responsive emotions. It must strenuously aspire to the plasticity of sculpture, to the color of painting, and to the magic suggestiveness of music—which is the art of arts. And it is only through complete, unswerving devotion to the perfect blending of form and substance; it is only through an unremitting never-discouraged care for the shape and ring of sentences that an approach can be made to plasticity, to color; and the light of magic suggestiveness may be brought to play for an evanescent instant over the commonplace surface of words: of the old, old words, worn thin, defaced by ages of careless usage.

The sincere endeavor to accomplish that creative task, to go as far on that road as his strength will carry him, to go undeterred by faltering, weariness or reproach, is the only valid justification for the worker in prose. And if his conscience is clear, his answer to those who, in the fulness of a wisdom which looks for immediate profit, demand specifically to be edified, consoled, amused; who demand to be promptly improved, or encouraged, or frightened, or shocked, or charmed, must run thus:—My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel—it is, before all, to make you *see*. That—and no more, and it is everything. If I succeed, you shall find there according to your deserts: encouragement, consolation,

fear, charm—all you demand and, perhaps, also that glimpse of truth for which you have forgotten to ask.

To snatch in a moment of courage, from the remorseless rush of time, a passing phase of life, is only the beginning of the task. The task approached in tenderness and faith is to hold up unquestioningly, without choice and without fear, the rescued fragment before all eyes and in the light of a sincere mood. It is to show its vibration, its color, its form; and through its movement, its form, and its color, reveal the substance of its truth—disclose its inspiring secret: the stress and passion within the core of each convincing moment. In a single-minded attempt of that kind, if one be deserving and fortunate, one may perchance attain to such clearness of sincerity that at last the presented vision of regret or pity, of terror or mirth, shall awaken in the hearts of the beholders that feeling of unavoidable solidarity; of the solidarity in mysterious origin, in toil, in joy, in hope, in uncertain fate, which binds men to each other and all mankind to the visible world.

It is evident that he who, rightly or wrongly, holds by the convictions expressed above cannot be faithful to any one of the temporary formulas of his craft. The enduring part of them—the truth which each only imperfectly veils—should abide with him as the most precious of his possessions, but they all: Realism, Romanticism, Naturalism, even the unofficial sentimentalism

(which, like the poor, is exceedingly difficult to get rid of), all these gods must, after a short period of fellowship, abandon him—even on the very threshold of the temple—to the stammerings of his conscience and to the outspoken consciousness of the difficulties of his work. In that uneasy solitude the supreme cry of Art for Art, itself, loses the exciting ring of its apparent immorality. It sounds far off. It has ceased to be a cry, and is heard only as a whisper, often incomprehensible, but at times and faintly encouraging.

Sometimes, stretched at ease in the shade of a roadside tree, we watch the motions of a laborer in a distant field, and after a time, begin to wonder languidly as to what the fellow may be at. We watch the movements of his body, the waving of his arms, we see him bend down, stand up, hesitate, begin again. It may add to the charm of an idle hour to be told the purpose of his exertions. If we know he is trying to lift a stone, to dig a ditch, to uproot a stump, we look with a more real interest at his efforts; we are disposed to condone the jar of his agitation upon the restfulness of the landscape; and even, if in a brotherly frame of mind, we may bring ourselves to forgive his failure. We understand his object, and, after all, the fellow has tried, and perhaps he had not the strength—and perhaps he had not the knowledge. We forgive, go on our way—and forget.

And so it is with the workman of art. Art is long and life is short, and success is very far off. And thus, doubtful of strength to travel so far, we

talk a little about the aim—the aim of art, which, like life itself, is inspiring, difficult—obscured by mists. It is not in the clear logic of a triumphant conclusion; it is not in the unveiling of one of those heartless secrets which are called the Laws of Nature. It is not less great, but only more difficult.

To arrest, for the space of a breath, the hands busy about the work of the earth, and compel men entranced by the sight of distant goals to glance for a moment at the surrounding vision of form and color, of sunshine and shadows; to make them pause for a look, for a sigh, for a smile—such is the aim, difficult and evanescent, and reserved only for a very few to achieve. But sometimes, by the deserving and the fortunate, even that task is accomplished. And when it is accomplished—behold!—all the truth of life is there: a moment of vision, a sigh, a smile—and the return to an eternal rest.

JOSEPH CONRAD.

JANUARY 13

VENDETTAS OF THE SWAMP*

WHEN, at Richmond, night closed down on the world in general, and in particular on the long vestibuled train headed toward Florida, you had not seen the real South. You had marvelled at the broadening, dream-like reaches of the lower Potomac; you had had the war vividly recalled as you sped through Quantico, with its quarters for the famous Marines; and thoughts of an earlier war had come to you as you saw the marker, near Chancellorsville, showing where Stonewall Jackson had died. Between that place and Richmond you had run through a country of much broom-sedge and scrub-pine thicket, of stunted oaks and dwarfed bushes—how different from the lovely Valley of the Shenandoah to the westward, and of the James to the east! At dusk you had rolled into Richmond, perhaps just a trifle disillusioned. Where, you wondered, was the South of romance? Had it vanished as completely as some other dreams vanish? Night had then closed down, and your rest had been disturbed for at least two definite reasons: you were sleeping in perfect vertical alignment with the rear bumpers of the car, and

*From "Days Off in Dixie," by permission of the author.

your mind was haunted with the thought that the South of your dreams was a snare and a delusion.

Dim daybreak found you nearly four hundred miles south of Richmond. You had slept through North Carolina. Through northern South Carolina, you had uneasily dreamed. Now you were nearing Charleston. You lay in your berth and looked out in pleasant drowsiness at the fleeting landscape; and you realized that you had come into a new land—that, after all, there *was* a romantic South. You saw the bowed and brown cottonfields, into which flights of mourning doves and meadow larks were even then winging. You saw the melancholy majesty of huge live-oaks. You saw Negro cabins, staggering in their effort to stand, from whose clay chimneys smoke was cheerfully curling. Afar, white against the purple wall of the noble pine forest, you saw a planter's lonely home. But most you were impressed when you entered a dark and dewy gorge of the densest greenery. Here in perpetual mournful beauty the gray-tressed cypresses stood; here giant swamp briers and muscadine vines rioted high among tall trees; here jasmines and smilax festooned with fairy canopies the taller bushes and the shorter trees. An almost impervious undergrowth afforded you only an occasional glimpse beyond the borders of the swamp—a darksome vista where gleamed gloomy waters and where shone afar warm, pale sunlight on gray moss banners and silvered bay leaves. You saw the green shimmer of a brake of dwarf canes, the tall brown skeletons

of dead ferns of superb height, the long, level beds of gallberry bushes dipping into savannas carpeted with gay-colored moss. You were, indeed, passing through the northern end of the great Santee Swamp. And you saw glimpses of it from a train rushing at sunrise at a speed of forty-five miles an hour. Though you did not know it, I was then your neighbor; for near the southern end of the swamp I was born and have lived; and all my life I have roamed as a hunter-naturalist through the borders and confines of that swamp and through others like it. I should like to take you with me into the swamp itself. Particularly I should like you to observe with me some of the vendettas waged by wild life of this picturesque and little-known region.

Perhaps more than any other one matter, this thing has been impressed upon me by my years of roaming and study in the swamps and pinelands of the South: that the whole earth is a battleground for wild life, and that, even among the insects, on a contracted stage, war is a constant and apparently a necessary condition. Conflicts rage about us and above us and under our feet. Indeed, if mankind can really succeed in putting an end to war *we* shall be subverting what appears to be one of nature's originally immutable laws. Though Matthew Arnold had no swamp in mind, his description of life as "full of confused alarms of struggle and flight" is admirably suited to my meaning. Here in the Santee Swamp there is observable one of the most startling contrasts

imaginable: it is the contrast between the apparent peace of the dreamy woodland—its lustral silence, its lethal ease, its listless quiet, its haunting and ancient sense of rest—and the actual grim warfare which, under cover of all this curtain of beauty and apparent calm, is constantly and remorselessly waged. It is a land filled with timid fugitives and merciless, crafty followers; but so furtive are both pursued and pursuers that only the most careful watching, the most guarded self-effacement, can yield a true disclosure of these age-old, strange, implacable, sinister feuds. The first I shall describe is that between the rattlesnake and the small mammalia.

In the swamp and pineland country adjacent to the delta of the Santee there are three varieties of the rattlesnake: the hog-nose, the timber, and the diamond-back. The first of these, a curious dwarf, seldom more than eighteen inches long, is of restless, fidgety habits, savage disposition, and a mien rendered strangely distorted by an oddly upturned nose. This little snake is the one which, somewhat the color of gray sand, lies half buried in it and strikes viciously the foot of the unwary Negro. I never knew its bite to be fatal, but I knew a fisherman who, seeing one swimming near his boat in a lagoon, essayed to pick it up, not recognizing that it was a rattlesnake. The snake struck him in a finger and he was unconscious for ten hours. He recovered; and he will never pick up a hog-nose again. The venom of this diminutive reptile is exceedingly virulent; it probably is

less effective than that of the larger varieties of pit-vipers solely because of its limited quantity. Such a snake will eject through its fangs merely a drop or two of poison. I have teased a seven-foot diamond-back into striking, and the yellowish venom which he left on the pine pole with which he was prodded was enough to fill a teaspoon.

The second kind of rattlesnake is the timber rattler, whose range is the widest of any of the twelve varieties of American rattlers. It would be interesting but for the presence in the same country of a far lordlier serpent of the same type—the great diamond-back, a superb reptile of gorgeous color, formidable size, and most interesting personality. Berkeley County, of which I write, probably represents the extreme northern limit in the East of the range of this splendid chimera, whose known presence in any forest haunts it with an indefinable sense of danger, even of terror. I should hazard about nine feet as the utmost limit of length to which this regal snake ever attains. Specimens more than eight feet are rare; those six feet long are uncommon, but probably because the true diamond-back is nowhere positively abundant; at least, not east of Texas. The largest one I ever saw was killed about a mile from my home, at a place called Jones' Pond, in July, 1916. It measured seven feet eleven and one-half inches. Its girth at the largest part of the body was thirteen inches, nor had it just taken a meal. Its tail was a positive triumph of rattledom, for it bore twenty-nine rattles. But as rattles are con-

tinually being broken and torn off, the number is seldom an accurate indication of the snake's age; size is the better criterion.

One day late in August I was in swampy country near the river, at a place known as Bowman's Run. In these Southern woods every dark water-course, every airy pine ridge, every lone pond, every alluring savanna retiring mistily among the pines is likely to have its name. Many of these are associated with the old families of the region; in the wilder woods the appellations have usually been conferred for convenience by hunters, and that great fraternity passes on the picturesque names by word of mouth from one generation to another. I mention a few of these to show what I mean: Bull Hole, Buck Ridge, Black-tongue Branch, Rattlesnake Drive, Old Harry's Bridge, Fawn Pond, the Crippled Oak, Gum Swamp, Pinckney Run, and a hundred others of distinctive character. Nor let it be thought that a swamp is necessarily a place of darksome, treacherous bogs, with water, water everywhere. Adjacent to the river there is likely to be more or less water, but in the swamp are high ridges, sunny and dry, where the sand is clean and white, and where white oaks grow, and sweet-gums and hollies. I often think, when on such a lone ridge, that some day this whole country will be properly drained, and then these ridges will be choice sites for winter homes. But I must return to my little story of Bowman's Run.

A dark wood stream, after traversing leagues of

lonely pine forest, there flowed with a sibilant, listless ripple into the broad yellow Santee. I was sitting on a log and all about me the level green of gallberries and huckleberries stretched away in shimmering sunlight. The world appeared steeped in a warm dream of summertide peace. But well I knew that a vendetta would soon be disclosed to me. And it was.

On the ground, only fifty yards distant, a gray squirrel gave a sudden bark: *Quack! quack! squay!!* This instantly changed into a wild chattering, a furious tirade of excited denunciation. Now a gray squirrel is a comparatively silent creature. In parks, where he is protected, he seldom makes a sound; in the wild, when he barks he means something. Perhaps it is one male challenging another; perhaps two mates are calling; oftenest it is an indication of sudden and startled terror. This is especially true of the rapid, chattering tone.

The squirrel that I heard did not stay on the ground. It leaped on to a black-gum tree and dashed ten feet up its trunk, where it hung for a moment, visibly palpitating. Then it agilely turned head downward, and at once it recommenced its furious barking at some object hidden in the bushes at the foot of the tree. It descended a foot or two, and its extreme valor in so doing was apparent because the poor creature's utter fright was so patent. But it never got nearer the ground than about seven feet.

I left my log and walked over slowly, assuming

that gingerly, conciliatory attitude toward everything stepped on which is most natural to one who knows that he is in snaky country. The squirrel, seeing the approach of a new enemy, fled chattering up to the first fork of the tree. When within twenty feet of the tree, I marked a slight stir in the bushes, discerned a slow weaving movement; I even heard the soft rasp of cold scales on cold scales. I halted, and the movement ceased. I stepped forward; then the diamond-back's rattles whirled in that arid, intense, ventriloquistic song of death. To locate the position of a rattler in dense brush merely by the sound of his rattling is a most difficult and baffling matter. Knowing where this serpent was, I now plainly discerned him, the color of autumn-strewn oak leaves, fearfully heaped in his ashen coil. I went nearer, whereupon the rattles whirled more swiftly—indeed, wildly—and the whole huge body of the snake rose gradually as if on slow springs, while all of it distended strangely, ominously. I do not think that many observers have noticed this distention and this rising of his coil, as if gathering his strength for a mighty assault, in a coiled rattler. I was close enough to see the glare in the baleful cold yellow eyes, the massive articulation of the wide jaws, the faint, chill pallor of lips as hard as steel and as contemptuous as death itself. While I stood still the body of the snake would subside; its size would gradually shrink before my very eyes, and the song of the rattles would fade into a sinister whirl, less importunate and impera-

tive. But at my slightest movement all the formidable and grim menace would be repeated.

Finally I came close enough to see that a young squirrel lay on the ground just in front of the great reptile. The squirrel was dead. Many of us talk of the cruelties of war; in the swamp there is warfare all the time. Knowing from experience that it is no great feat for a mature gray squirrel to bite through a human hand, I think that it is possible for a squirrel, if he could nerve himself to the risk of getting the proper grip, to take a terrible revenge on even the largest diamond-back. But I never knew a squirrel to fight a rattler, even in defense of its young. The chattering rodent will make a lot of noise, but in vapid barking, the counterfeit of valor, all his courage is vaped away. He feels but he does not act. If he were like the mongoose, a creature of the same general size and build, he would soon become the terror of the rattler, as the mongoose is of the cobra. But nature will not have it so. Therefore a mother squirrel will watch a diamond-back take her baby, and she will have her revenge out in feeling.

The great rattler of which I write, in this particular region described, feeds almost wholly on young mammals or grown mammals of smaller size. My observations have led me to know that chief among these are young squirrels, rabbits, opossums, sometimes baby raccoons, minks, and full-grown wood rats and mice. He is also very fond of certain small birds, of toads, of other

snakes, and of frogs. I have killed a rattler that had just eaten about a dozen large tadpoles, which he had evidently caught in very shallow water among the sedges on the borders of a pond. The Seminole Indians called the diamond-back "the Great King." And toward practically all the animals and birds and reptiles that inhabit his domain he bears a certain significance of relationship.

That this relationship is not wholly one of masterdom is readily shown. The razorback hog delights in tearing to pieces and devouring the largest serpent of this species. Neither this formidable reptile, the cotton-mouth moccasin, the coral snake, nor the copperhead—and this list exhausts the list of venomous snakes of North America, if we consider the diamond-back as representative of the great rattler family—appears to have any power over a genuine native razorback; and I attribute partly to the presence of this savage forager over the huge free ranges of the Southern forest the comparatively small number of venomous snakes that one encounters in this otherwise reptilian paradise. But let it be known that we are considering no ordinary pig, which has been known to die of snake bite in a manner ignominious to his race. I mean the real razorback, the kind that I myself have seen tearing to pieces a deer that careless hunters had left on the ground—a deer whose remnants were diaphanous when we arrived. I have seen a savage old razorback sow, frantic for food while

trying to suckle eleven pigs, run down and kill a lamb and bear it away in barbarous triumph in her crocodile-like mouth. A razorback is a pine-land pirate; and he is a buccaneer that makes short shrift of any snake. His insurance against snake bite is his hide. The serpent strikes, and the poison is deadly; but it seldom penetrates to the circulation.

Another enemy of the diamond-back is the white-tail deer, almost incredibly abundant in the swamp. He kills the reptile by leaping on it with all four feet drawn into a four-headed lance, weighted by the weight of the deer. Dogs are victims of the diamond-back, and often with terrible swiftness. Many an old hunter has heard his favorite hound baying off at a little distance, and has reached the spot to find that the sudden hush in the baying meant that the hound was already dead. Stock suffers from the attacks of the diamond-back. I have seen cows that had been struck. The wound is commonly on the udder, and I have wondered whether the serpent did not recognize that as a peculiarly vulnerable place. Stock so injured usually dies. Of course, the larger rattlers give off a distinctive odor, recognizable by man and readily apprehended from afar by the keener sense of smell of animals.

Nor is it in the summer alone that snakes are to be dreaded, for this region marks the southern limits of the latitude of hibernation. Usually snakes, frogs, alligators, turtles, and the like hibernate here; but if the winter is warm their

hibernation may end prematurely. They may make the proper gestures toward a winter's retirement; but all such plans may be abandoned if a warm sun begins to shine insinuatingly on the creatures' dens, wherever they may be. I have at times seen supposedly sleeping creatures abroad in December, January, and February; and when they do come forth of their own volition they appear to have all their wits about them. However, I have seen whole rafts and shoals of moccasins washed out of winter quarters by a flood in the river; and they appeared numb, dazed, and stupid in every respect save one—the power to strike with swiftness and accuracy.

There is a general belief that before striking a rattlesnake "charms" or hypnotizes his victim. There is more truth in this than one might suppose; but the so-called charm is due less to any deliberate exercise of unusual power by the serpent than to the dread, frantic, fascinated fear of his intended prey. This understanding of the matter can be readily substantiated.

A load of rough firewood had been hauled into my yard on the plantation. Some of the big logs were hollow. A short time after the wood had been heaved off the wagon I heard some chickens setting up a racket near the woodpile. On going there, I saw that several of the flock were greatly excited; but one, an old hen, was in mortal terror. Ordinarily her feathers decorated her normally; but now she had the appearance of a frizzled chicken. Before her, and within striking distance,

high in his menacing heap, a huge diamond-back, which had evidently been brought in from the woods in one of the hollow logs, was "charming" her by the fascination of terror. The hen was crouched, and I am sure that her knees were shaking. At this moment an old hound ambled around the corner of the house. When he saw and smelled the snake, he put his head back and howled lugubriously. Most dogs would have barked, and some fools would have rushed in; the hound had attained an age of wisdom, discretion, and the power to speak sagely and warningly. But the strangest part of the performance was yet to come. A cat had been dozing beside the woodpile, and this general alarm had awakened her. With one eye of ancient craftiness fixed on the hound, she began one of those amazing feline stretches; she lifted her tail vertically, humped her back loftily, and stood absolutely on tiptoe. While thus elevated in tense muscular relaxation she saw the snake. Immediately she faced it, the serpent then being about eight feet distant from her. Her extraordinary posture did not change; but her tail furred out, her hair rose, and she assumed the typical attitude of a cat cornered by a dog. Meanwhile she rocked back and forth, swaying as if hypnotized. Now and then she would lift a foot warily, but it would be replaced with great care. She seemed to be going through some mystic Egyptian or modern dance. As you can imagine, all these performances made me uneasy; I felt as if, un-

less I were careful, I might begin to be antic also. In such a case a small rifle is a handy weapon, and such a piece ended the career of the diamond-back and the paralysis of some of my domestic circle. I give this example to show that a rattler, when he is operating close to his victim, does have a certain dread power to fascinate; but of course he is powerfully assisted by his prey's shocked state of mind.

I have said more about serpents than I intended to say; but this is because these creatures live by preying; therefore they are for ever on the war-path. I shall now try to tell of a vendetta of the water, and though I mention a reptile, this time the creature is an alligator.

If you walk through the swamp in a moderately dry season you can go for miles without wetting your feet; but of course part of the time you will be crossing fallen logs that span watercourses. Now and then you will come to ponds or lakes—lone, placid, beautiful places; sometimes they are mere earthquake holes, small but very deep; again they will stretch for a mile or more, with edges of lily pads and with a fathomless black channel. Sometimes these lakes will have little islets where grow cypresses in the friendly dense tops of which many aquatic birds nest—blue herons, egrets, and cranes. In the waters themselves fish abound—black bass, mudfish, pike, bullheads, and perch. Here, too, are whole battalions of frogs, water snakes of many kinds, turtles, and alligators. It is of the war waged by these last that I wish to tell.

The American alligator is a survivor of the Pleistocene Age. He should perhaps have disappeared with some of the other aquatic monsters. But sometimes Nature is very whimsical. She often makes mistakes, and she permits the survival of creatures with which we could well dispense. In the Santee Swamp and in the streams and lakes adjacent thereto the alligator attains a maximum length of about sixteen feet. But a twelve-foot bull will anywhere be accounted a big one. There are larger alligators in this region than there are in Florida, because they have been less mercilessly hunted. But nothing could be more merciless than the manner in which the alligator himself hunts. He is a vendettist of major dimensions. His life is one long criminal career—if, indeed, anything natural is criminal. His existence is nothing but a prolonged and sinister stalk, with many cruel endings and many re-beginnings.

First of all, the alligator is a cannibal. The bull will eat his own young. If in some manner one alligator is rendered helpless, others will kill him and devour him. I have seen a huge old saurian of this type kill a small 'gator that I had caught on a line. They feed constantly on fish, on waterfowl, particularly on wood-ducks, and on almost anything that swims into their waters. It is said that an alligator will not attack a man. This is not true. I know of one Negro who was thrown down in shallow water and terribly injured by a bull alligator. I think that a man might swim

across an alligator-infested lagoon; but this fact would not prove that the 'gator will never attack. There are as many authentic instances of attack by alligators as there are of attack by sharks on our coasts. The thing is rare, but it is not impossible. Alligators are hesitant about troubling a deer. Apparently there is a wholesome respect for the deer's sharp hoofs, which are truly admirable defensive weapons. But to ordinary animals the 'gator is an implacable foe. The hog that roots on the marshy edges, the calf that wanders with its mother to the brink of the lagoon, the hound that, in pursuit of a deer, swims into these mysterious waters—each has his fate sealed. When his victim is swimming, the 'gator simply drags him down grimly, usually with a silent ferocity that is appalling. If he is on the shore, a mauling blow from the creature's powerful, muscular, wedge-shaped tail stuns the prey until the attacker seizes it in his jaws of iron. I have never known an alligator to attack anything on land, and I have never seen it actually eat its prey, though I have seen it catch and kill it.

One day I was walking down an open pine ridge in the swamp when I came upon a splendid bull alligator. He was a quarter of a mile from the nearest water. The time was midsummer, and the pond in which he had been staying had evidently become uncomfortably shallow. He was heading for the river, about a mile distant. As it is unusual to encounter so large a 'gator so far from his element, I decided to try some experi-

ments with him. I walked straight at him, when, to my astonishment, he suddenly rose high on his blunt legs, opened wide his cavernous mouth, and rushed at me savagely but very awkwardly. His advance did not bring him more than fifteen feet when he subsided and his jaws closed with a loud, menacing, hissing sigh. Several times he made the same kind of attack. But he seemed to sense that I had the advantage of him. A green-pine pole that I presented for his close inspection he broke in half in spasmodic fury with a single clamp of his jaws. I came almost near enough for his tail to reach me, just to see him use it. He did, with incredible skill and force. When I let him alone, he began to crawl away in a slow and dignified fashion. But such a creature is a menace, especially to young stock. I shot him. Later we got a wood-cart within reach of him and hauled him to the plantation, where the Negroes cut huge slab-like steaks from his tail. They claim that one is made courageous by eating the flesh of this reptile! If heroism depends on this I fear that I shall never be decorated for bravery. I am rather of the opinion that it takes heroism to partake of such a repast.

The alligator is one of those wild creatures that have few natural enemies. Man is decidedly the worst. The young 'gators, in crawling from their sandhill nest to the water, run a gamut of dangers as they do in the water while they are small. There is probably much cannibalism

among this strange family. But this saurian enjoys comparative freedom from natural foes.

In looking at the swamp from the train, one may imagine that it is a region of delight, where flowers festoon all trees and where mocking-birds carol night and day. The only mocking-bird I ever saw in the swamp was lost. And, while I do hear the parula warbler singing and, in certain seasons, Bachman's finch and the veery, with occasionally a far call from a wild turkey or a scattered covey of wood-quail, the swamp is not a place of music; unless, indeed, we accept as music those grim bellowings which resemble the bass profundities of the dragon in "Faust"—I mean the roar of the bull alligator. This is to me the most impressive sound in all nature, for I know of no sound to compare with it in depth, subterranean quality, and awesome grim grandeur.

I am sensible that I have merely touched upon some of the more significant vendettas of the swamp. This subject is as vast as the territory itself. But no man can traverse these wild regions year after year without coming to know that, as far as the wild life is concerned, a desperate, stern struggle is constantly being waged. Those who pity beasts and birds in pens and cages should remember that at least these captives are shut away from all their wild enemies and from that desolate freedom which is less than liberty because it is haunted.

Six miles from home, on a causeway in the

swamp, there is a big pine with a bullet scar in it. There, long ago, one man killed another. It is a place of dread. Yet to me the beauty of the whole wide swamp, shimmering in nameless and dewy allurements, has dread about it; for its loveliness cannot hide the reality that even this beauty and this charm are mere physical, almost inanimate aspects of the landscape, and that they do not represent the life of the place. I love the beautiful in nature; but Nature herself I fear. She is an inexorable mistress; and vaguely out of every wildwood scene she looks at me, inscrutably smiling, but not as a human mother smiles, and not as smiles upon her lover a mortal sweetheart.

ARCHIBALD RUTLEDGE.

SONG OF MARION'S MEN

OUR band is few but true and tried,
Our leader frank and bold;
The British soldier trembles
When Marion's name is told.
Our fortress is the good greenwood,
Our tent the cypress-tree;
We know the forest round us,
As seamen know the sea.
We know its walls of thorny vines,
Its glades of reedy grass,
Its safe and silent islands
Within the dark morass.

Wo to the English soldiery
That little dread us near!
On them shall light at midnight
A strange and sudden fear:
When, waking to their tents on fire,
They grasp their arms in vain,
And they who stand to face us
Are beat to earth again;
And they who fly in terror deem
A mighty host behind,
And hear the tramp of thousands
Upon the hollow wind.

Then sweet the hour that brings release
From danger and from toil:
We talk the battle over,
And share the battle's spoil.
The woodland rings with laugh and shout,
As if a hunt were up,
And woodland flowers are gathered
To crown the soldier's cup.
With merry songs we mock the wind,
That in the pine-top grieves,
And slumber long and sweetly
On beds of oaken leaves.

Well knows the fair and friendly moon
The band that Marion leads—
The glitter of their rifles,
The scampering of their steeds,
'T is life to guide the fiery barb
Across the moonlight plain;

'T is life to feel the night-wind
That lifts his tossing mane.
A moment in the British camp—
A moment—and away
Back to the pathless forest,
Before the peep of day.

Grave men there are by broad Santee,
Grave men with hoary hairs;
Their hearts are all with Marion,
For Marion are their prayers.
And lovely ladies greet our band
With kindest welcoming,
With smiles like those of summer,
And tears like those of spring.
For them we wear these trusty arms,
And lay them down no more
Till we have driven the Briton,
For ever, from our shore.
WILLIAM CULLEN BRYANT.

JANUARY 14

NOTES OF MY YOUTH

(*Pierre Loti, born January 14, 1850*)

*At the naval school.*¹

LIFE was hard and austere in the floating cloister in which our youth had suddenly been imprisoned. From many angles, it paralleled that of the sailors which was thus being shown to us; like them, we lived very much in the wind, in the sprays, in the dampness which left a salty taste on our lips; like them, we climbed the yards to shorten the sails and tore the skin off our hands; we manœuvred the cannons in the old-fashioned way, with the tackle of tarred ropes of the ancient navy, and in yawls we progressed in spirals over enormous waves—in all kinds of weather, more often than not worried by squally west winds.

Seated at our desks in the vast broadside inside the cloister, we were absorbed for hours daily in the cold speculations of mathematics, in the working out of the “dx” formulas, or in astronomy, and this managed to give our lives a sort of

¹As it was written much later, this unfinished chapter was to have been the beginning of a book which would have been a sequel to “*Prime Jeunesse*.”

peace; it was as restful to our imaginations, to our feelings, as would have been healthful muscular fatigue.

The shifting fogs of Brittany danced their constant phantasies all about us under the cloudy skies, ceaselessly changing before our eyes the imposing view, the granite rocks of the coast, and the eternal movement of the waves of the sea.

All of us who had in the autumn begun this almost monastical life were from seventeen to eighteen years of age. From the first days, dissimilar as we were in taste, education, and dreams, we had separated into little groups, which remained almost intact until the end of our two-year apprenticeship: we were formal, even among our most intimate, and were so ruled by the traditions of courtesy that I can remember no word of insult nor any quarrel.

Three or four times a week we would be landed for several hours on shore; sometimes it would be in the city of Brest, which would echo with the constant tread of wooden shoes tramping in the fine rain of Brittany, or it would be in some fishing village from which we would scatter into the underbrush, to amuse ourselves like simple sailors, whose uniform we would wear for that day.

And twice a week, in the morning, there was infantry drill which took place in the dismal courtyard of the Marine Pupils, and to go there we left our ship in military uniform, guns on shoulders, with bayonet-swords in our belts. As soon as the gunboat had landed us in that deep inlet

of granite in which the Brest Arsenal was piled up, we lined up like soldiers on the dock and marched off in step, preceded by bugles and drums. The Pupils' School was at the end of deserted streets where the grass grew between the gray stones. In passing through the silence of these streets, our music brought the women with their white head-dresses to the windows, and I can remember that one could always glimpse, within these simple interiors which were thus thrown open, some vase or figure from China, so that one felt that this was truly a city of the sea and that the masters of these homes had traversed many a distant ocean before coming back to rest under the hazy Breton sky.

*On board the Vaudreuil,
Tierra del Fuego, September, 1871.*

The whole western part of that mountainous island, Tierra del Fuego, is covered with virgin forests, practically impenetrable. The sky is overcast and its climate compares with that of the coldest parts of Europe.

One can barely get about by holding on to the branches, through these ageless forests encumbered with dead trees; the ground is covered with rotten vegetation piled up for centuries in which one sinks almost out of sight. In this perpetual forest darkness the lichens have achieved an enormous growth, and everything is swamped under thick layers of these mournful gray mosses.

A singularly sinister atmosphere reigns in this inanimate place during the somber winter days. One's heart fails him amid this silence and solitude.

After having hunted with difficulty and at length in this country, we came one day upon something for which we were not looking—a band of natives in a state the primitiveness of which far surpassed anything we had so far seen: a state of complete wildness. It occurred one winter's morning, in the woods at the end of a hidden bay, where probably no European had ever penetrated before. The presence of these people was indicated to us by the sound of voices in an unknown key; advancing quietly through the thick underbrush, we presently came upon them, beholding a scene of hideous novelty.

These savages, either sitting or perched on branches, were eating their morning meal with the voraciousness of starved beasts; their dreadful dogs, who were eating with them, had not perceived us and so we could look at them for an instant without being seen.

The main feature of this breakfast consisted of mussels and various shell fish from the bay; but we also saw fragments of two penguins which these hungry people had not felt the necessity of cooking; repulsive young women were even biting into the unplucked wings.

Our arrival produced a terrific effect upon this family, which manifested itself at first by wild gestures and loud cries; then they all, in the

wink of an eyelash, slipped and disappeared into the surrounding brush, and one heard nothing but a jerky noise from their throats, not unlike the noise made by furious monkeys.

We easily pacified them, as we had pacified others like them in Saint Nicholas Bay, by offering them crackers and bread.

We were promptly surrounded, examined, and touched with a great deal of curiosity; these people found us extraordinary and ridiculous to be dressed; they exchanged comments with an inimitably comic expression. Their hideous thin square heads were all cut from the same pattern, as happens with inferior unmixed races; their reddish brown hair—a color frequently found in these Indian people—was long about their necks, short and bristly over their foreheads and on the crowns of their heads. Their entire costume consisted of long-haired coats of skins; neither the sharp cold nor any thought of modesty urged them to cover their ugly bodies, which were oiled with fish fat.

The canoes which had brought them there were made of several boards roughly made and joined; we found nets of braided reeds, knives made of bones, as in the Stone Age, arrows and penguin eggs.

Our curiosity was aroused by a bundle of furs which they had hidden, but when we wanted to touch these, the women fell upon us with threats and cries. It turned out to be two tiny children, asleep in fox skins. We perceived that these

mothers possessed the same amount of love for their young as do animals, and this raised them considerably in our estimation.

The southern coasts of Tierra del Fuego, swept by great snowdrifts and terrible winds, are completely bare; and on the most austral islands of the group, among them being the one which bounds Cape Horn, there is nothing but naked rock, given over to penguins and seals. These are highly dangerous seas, constantly whipped by huge waves and greatly feared by sailors.

Among these lands, Desolation Island seems to present an especially heart-rending waste and justifies in every particular the name which was given it. Vegetation is meager and scarce, and one walks among doleful solitudes beset with lichens; in the far distance one sees a few decayed forests or even dead trees whose skeletons assume queer shapes blanched and twisted by the wind; and one always feels a damp and depressing cold. More than that, there is no life, and everywhere there is the same dreadful silence.

*On board the Vaudreuil,
Cape Horn, October, 1871.*

A young seal was joyfully gambolling alongside the ship, but nothing seemed to justify such gaiety. We were at anchor between bare gray cliffs; Cape Horn's terrible wind whistled overhead, rapidly driving before it large black clouds in an already dark sky, and behind the dreary

rocks which sheltered us from the open sea one could hear the waves roaring as always in bad weather. We were lifted by the swell even at the extremity of this dismal bay in which the water, icy cold and dark green, was striped with long streaks of white foam.

Everything seemed sinister and exiled about us, even the families of white-bellied penguins who formed ranks on each little island.

And still the young seal played joyously in the freezing water, and its happiness was touching in such surroundings.

He had a pretty, brown plump body, shining like polished agate. Between dives one saw his sly little head emerge, decorated with the handsome moustaches of a large cat; then he would puff and sneeze like children who shake the little drops of water from their noses when they bathe.

The sailors began throwing him bits of fish, which he caught on the fly with the skill of a young clown. Then, as though thanking them, he gave them a little comedy, performing many leaps and graceful turns on the waves: one almost felt as though he were doing it for his audience, to amuse his benefactors.

Surely the poor little thing had never seen a ship; he came nearer and nearer, full of confidence, and the men were thinking of catching him, which would surely not have been difficult. But a shot rang out, the young seal gave one surprised look and performed his last twirl . . .

We watched him beat the water, reddened by his blood, with his little flippers, and then he was nothing but a poor lifeless thing cradled by the swell. . . .

There was a quickly suppressed murmur of anger, for the lucky hunter, who had just bagged such a fine specimen, was a midshipman.

I wanted to avoid a scene, and so I waited until I was alone with my mate to tell him what I thought of him, and an explication followed which nearly ended in a fist fight.

*On board the Vaudreuil,
October, 1871.*

. . . Nature seems to lose some of her bitter melancholy as one leaves Magellan and approaches the temperate countries of the North; the green becomes less dark and less monotonous in color and the woods begin to show patches of light. Under the arches of the old trees, all dripping with rain, the shadows are so thick in the deep valleys that it is almost night and down there one finds a great abundance of moss and unknown ferns of the most exquisite fineness.

Some small transitory birds begin to be heard in the branches and a beautiful green-crested kingfisher abounds in the rivers.

Water fowl also appear in great numbers; in passing we disturb numerous loons, wild ducks and geese with gorgeous plumage; all animals that taste very bad but which we are very glad

to see, nevertheless. Gigantic mussels, which furnish food for the natives, also do us a great service; their shells all contain pearls, tinted pink or blue, which doubtless no one has as yet thought of using for ornament.

Landings and expeditions are very difficult things down here; one can never proceed, in these countries, without hanging on to the branches and one tires quickly of these somber walks, of the silence and complete isolation.

The sailors spend their days in the woods, cutting trees, for lack of coal, in order to maintain the fires of the engine. They come back in the evenings, in the darkness of winter, wet and frozen through, satisfied, nevertheless, if they can bring back some penguins or some shell fish for their dinner.

Every once in a while we find some natives, generally an unpleasant meeting and one which leads nowhere. The sailors have a kind of superstitious fear mixed with disgust of these men, and amuse themselves with them very cautiously, as though they were curious but destructive animals. As a matter of fact, it would be very unpleasant to fall into their yellow hands without weapons; although their customs are not yet well known, I believe that one would promptly be cut to pieces and eaten, with a great noise and shouting. Fortunately the smoke of their wood fires betrays them at a great distance and one is not afraid of an unexpected encounter.

Their camps, which are littered with piles of

shells, bones, and much filth, give off an offensive odor, and everything about them is disgusting and repulsive. They show no sign of industry nor of any kind of organization; more often they live in families like orang-outangs, feed themselves by hunting and fishing, and pass a large part of their lives on the water.

Their canoes generally hold four or five persons, an equal number of dogs, and a fire which burns carelessly, among some ashes, on the bottom of the craft.

Up at Queen Adelaide Island, we were disturbed one day by a canoe thus equipped which was approaching us making signs of distress. The people, as well as the dogs, were madly howling, showing us huge gaping mouths and faces of another world; with a complete obliviousness of the danger, they threw themselves upon our ship at the risk of being knocked to pieces.

We thought them mad or possessed; they were simply starving, and in an instant the sailors filled their canoe with crackers and bread, which they devoured.

Several times after that our ship gave charity to the Fuegians, who often became sufficiently courageous to come on board to beg for food. There was once a great panic among them. One day a large group of them was on the deck, voraciously eating the remnants of the crew's soup, quite ignorant of the fact that the diver had descended to examine the keel of the frigate.

When they saw the huge round head of this unknown monster emerge from the water, their terror was indescribable; in a second they had flung themselves overboard, leaving their canoes and dogs, and we watched them regain the shore with rapid strokes.

People like these fit perfectly into their curiously wild environment, and when one is with them one can well believe himself transported back to the far-distant days of prehistoric man. Other kinds of men would be far less effective and appropriate under these black skies and in these primitive forests.

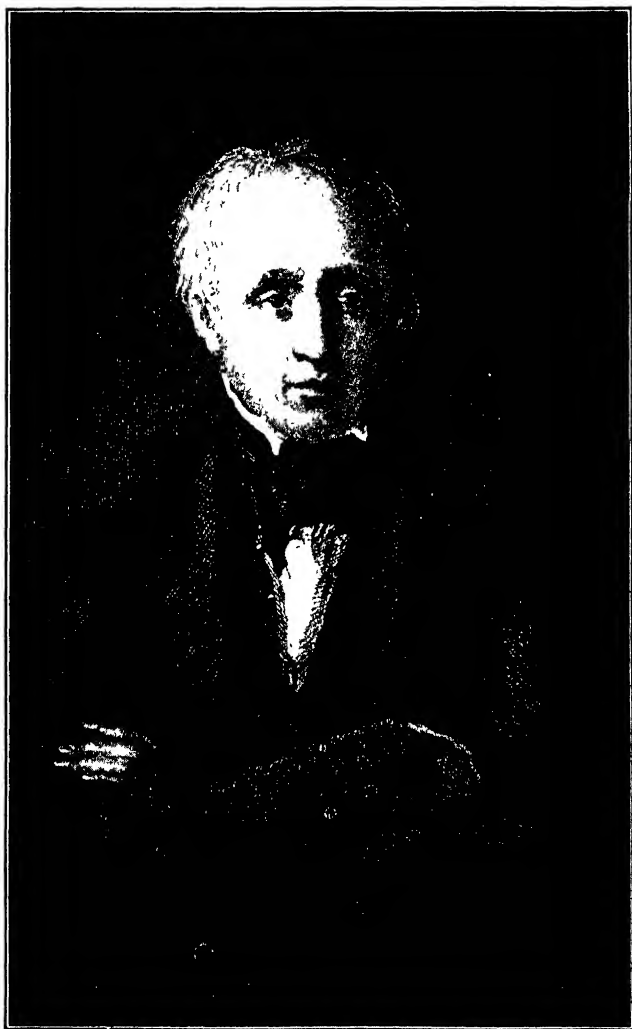
*On board the Vaudreuil,
October, 1871.*

The first beautiful October days—the April of austral spring—give to these surroundings a much less somber charm.

Gorgeous scenery is mirrored in the calm water. All the birds of the southern seas, the big albatross and the petrels, follow the ship on its quiet course in flocks and circle madly about her.

Our last port was Eden Harbor, an exquisite bay which lies before the Gulf of Peñas—and then, our mission being over, we steamed out to sea toward Peru.¹

¹Here, in the diary, is the story of a putting into port at Easter Island which has already been published in “*Reflets sur la sombre route*,” and then follows the whole manuscript of “*Le Mariage de Loti*.”



WILLIAM WORDSWORTH

TO A FRIEND IN CONSTANTINOPLE

*On board the Tonnerre,
Lorient, March 8, 1878.*

MY DEAR POGARRITZ:

You have always said that since I once saved your life, you belong to me a little. You also say that you would give me this life, which means so little to you, with pleasure. . . .

To-day I need you—are you ready? It concerns something very serious and I need you in my extremity. You are a good kind soul, and I come to you as to a brother. . . .

Above all, don't hesitate because it would be for my good, don't preach or remonstrate, it would all be useless, commonplace, unworthy of both you and me. You know what I want, I want it utterly and it cannot be changed. If you are ready to sacrifice yourself for me, do it unhesitatingly, with no holding back—and afterwards it will be life or death for the two of us. Will you?

It concerns that young Mohammedan woman whom you, smiling at my folly, call my “odalisque.” . . . But don't laugh now; it is no longer a plain love episode, it is a supreme and terrible affair for her and for me.

Yesterday, the 7th of March, I received, by an unknown path, a letter from her, from my dearly beloved Aziyadé—I had told you her name; a letter of despair, a solemn appeal to all our past vows, to my pity, to my love for her.

The Russians are surrounding Constantinople; a general uprising, a sacred war, and the hurried defence of Stamboul are being organized; all the old men are joining the ranks, and her old master, Abeddin, who is a brave fanatic, will be in the front line; he will be one of the first to die. . . . She will be widowed.

You know well what happens to a beautiful young Mohammedan woman when she is a widow; she is apportioned beforehand to some friend of the dead man who had desired her.

And for Aziyadé, Osman Effendi, whom you saw with me one day in Seraskerat at a Magyar reception, is the inevitable one. He is young, bold, and jealous, and he will not be killed because he is in the commissary department and will not fight. When Aziyadé becomes his wife, she will be as lost to me as though she were dead. . . .

And so she wants to flee at any cost; she knows that the confusion in Stamboul will help such a flight and that one can risk anything at such a time. But she has to leave Turkish territory as soon as possible and the poor little thing doesn't speak any Christian language, not even Greek; she has absolutely no knowledge of our customs, no idea of travel, of steamers, nor even of geography. . . . And so someone is needed.

My friend Achmet, whom you knew and who was so devoted and so full of initiative, can no longer be of service to her; he has left Stamboul and is doubtless dead now.

Several times this winter Achmet got some Greek, who murdered the French language and had no idea of our months or dates, to write to me. I know that he left for the war some time around December or January, that he took part in the great killings in the Balkans, and that he came back promptly with a Red Cross ambulance convoy—wounded and sick. He spent part of the winter in Stamboul, bedridden and in great misery. . . . You remember his fortune consisted of two horses. One was requisitioned for the war, the other is dead.

On the 5th of last February I received a letter from him (dated the 22d of the same month), in which he asked me for a little money. He must have been in great distress to ask for aid and I sent him what I could.

On March 2d I received a last letter, written in Turkish this time by his friend, a certain Ali-Agha, a cavalry sergeant-major from Adrianople. He was again being sent to fight, but was hardly able to stand; he was wounded and dying and was sending me his farewell.

That is poor Achmet's story.

I myself could have gone to get Aziyadé. Yesterday I decided to; but I have reconsidered to-day. I have no means of getting a passport for Constantinople now or later; I have no money to go. . . . You may tell me that I could desert, that one can in a thousand ways travel without money; I know all that and yesterday I had determined to do it. But there is my honor

as a French soldier for which I seem to care more than I thought at first.

Do you, my good friend, want to be the one to take my place over there and help Aziyadé? I beg it of you with agony. . . . I feel sure that you will not refuse . . . and then, my brother, I will be yours body and soul, I will do anything in the world for you. . . .

During this crisis, perhaps what I am asking is less dangerous than you think. I will write to the attachés of the embassy, I will get influence, papers for you, I will even have you especially recommended to our ambassador. Will you do it? If you refuse to, send me a telegram immediately, and I myself will go. . . .

But if you accept, dear friend, don't lost a day or an hour or a minute. . . . This is what you will have to do. Put on a fez and go to Stamboul by way of the Kara-Keui bridge. You will find yourself opposite the big street of Onu-Capou. You will go up that street until you see the little mosque of At-Bazar-Bachi. Just before you reach it, you will come to an alley. You will enter it and away at the end you will see an old house painted red (the other houses are yellow). Near the entrance, on the first floor, there is a grilled window jutting out. You will knock on the shutter of this window; Kadidja, the negress, lives there. I have spoken to you of her; she is a cunning and intelligent old creature who is devoted unto death to Aziyadé, her former mistress.

You will knock six times in rapid succession; she will think it is I. Those six knocks were a signal on which we had decided. If the old woman is out, you will have to go back again. Some of the neighbors will probably question you; you know enough Turkish to say that you are a Circassian Mohammedan (you look like one). You will say that you want a charm; the old woman sells them and no one will be surprised.

When you have found Kadidja, you will give her this letter for Aziyadé. You will tell her that you come from me and that you will do all for her mistress that I would do. (Remember that she knows me under the name of Loti or Arif-Ussam.)

Give her your address. Explain to her that you will help Aziyadé escape if she has decided to go; that you will receive her in your own house in Galata and will keep her hidden. After that, you had better not return to Stamboul, so as not to arouse suspicions; the old woman may be watched. I trust Aziyadé with you as though you were my brother. You will see how deserving of love and devotion the little thing is, you will see how delightful she is, and you will then understand what I am doing.

Kadidja will be a useful assistant; she is the keenest old creature that I know; always follow her advice. Don't hesitate to let me know if you should need anything. And surely all that you do will be well done.

You will need money; go to Villier, the secretary of the embassy in Pera; he has five hundred francs of mine which I have just sent him to pay Abdullah Effendi, a money lender, borrowed at the time of my fire. He will give you this money which is providential and which I have written him to hand over to you. Villier is a good fellow, too, but not bold or devoted enough to do what I am asking of you, my dear Pogarritz, and which I would ask of none other. But he would get to work to help you should you need it

I would prefer that Aziyadé leave on one of the mail boats of the Fraissenet company, for Marseilles. You will surely find some trustworthy person among the emigrants who will take care of her, and besides, I know nearly all the captains and you can use my name.

In Marseilles I will come to meet her.

Don't be afraid, my dear friend, that you are embarking on a fantastic adventure; this is not such a one. I assure you, on my honor, that Aziyadé will be my wife as soon as she gets to France.

TO M. VILLIER, SECRETARY TO THE FRENCH
EMBASSY IN CONSTANTINOPLE

*On board the Tonnerre,
Lorient, March 8, 1878.*

MY DEAR FRIEND:

If it is not too late, keep my money, the five hundred francs that the second mate on the

Simois must have brought you. M. Pogarritz will ask you for it for me. Give it to him and Abdullah Effendi will wait. . . .

I know you don't like Pogarritz very well, but if he needs you for some difficult commissions I have asked him to carry out for me, help him, give him a little of your credit; in doing this for him, you will be doing me a favor. If necessary, speak a word for him at the embassy; the thing I have asked him to do is very dangerous. Give him your aid, in the name of the friendship you have often shown me.

Don't ask me any explanations now; I have neither the time nor the heart to give them to you. Do as I ask, my dear friend, and my gratitude will be both keen and deep. . . . You must know from these words what a dangerous thing is involved.

TO AZIYADÉ.

*On board the Tonnerre,
Lorient, March 8, 1878.*

O MY DEARLY BELOVED AZIYADÉ:¹

I received your heart-broken letter. I am answering your call.

No, I have forgotten nothing; not you, whom I love more than life and more than the sunlight, not Stamboul, not my sacred promise. . . .

What I swore to you, I swear again by the

¹This letter was written in Turkish.

Christian God and the Mohammedan God; by my soul, by the soul of my dead ancestors; I will keep the vow I have sworn. You have but to speak and I am ready to obey. . . .

But this moment is dreadfully important for both of us; in this supreme test in which you will decide our fate, listen to love's advice which I am giving you before you speak, before you call to me:

So long as that old man, who has loved you dearly and respects you now, is on earth, stay with him, O you, and await what the mysterious future has in store for us. We are young and life stretches out far before our eyes. . . . But if he dies, if he is killed . . . But, if he is killed, listen still, my best beloved, to what I am going to say to you in anguish, because it cuts my life in half. . . . If he is killed, O best beloved, marry Osman Effendi! . . .

He, too, is young, he is rich and he loves you; you will be happy with him. Forget Loti, who brings unhappiness to those who come near him. With Osman Effendi, you will have slaves, gardens, a high rank among the women of your country, and your place as a wife in the invisible world of the harems.

While with me! . . . Even after all the impossible difficulties were overcome, have you thought what being my wife would mean? To come alone, as a fugitive, to a distant country where no one understands your language . . . go unveiled, like a "foreign" woman; share my

poverty; do your part of the difficult household tasks as your servants do, and be all alone during the years when I am far away, sailing the seas. Never to see the blue sky, nor your country, nor your countrymen, nor even to hear a friendly voice during long winters, longer than those in Stamboul, in this country nearer the cold star. . . .

But if you can accept all this, my beloved, if you love me so much that you will endure all, if you want to flee . . . then come, I adore you and I await you. . . .

Trust yourself with Kadidja and with my friend Pogarritz who will guard your honor and your life. Call me, if you want me near you. I have taken all steps for your escape and my friends are faithful. . . .

Come, dearly beloved, and I swear by your God and the God of the Christians that you will be my wife in France, that you will be mine according to the laws of men and my country. . . .

The 8th of March at Lorient was a dark winter day. The rain, which had started the night before, fell uninterruptedly until night.

I had been writing since six o'clock in the morning. At eleven o'clock the sky was so overcast that it was almost dark; I closed my shutter, lit the candles, and again sat down at my desk to continue my writing.

It was five o'clock in the evening when I had finished my three letters. (Aziyadé's letter alone,

which was written in Turkish, had taken me half the day.)

Then I opened my windows; a dismal dull daylight entered my room; it was still raining in the deserted gray street. I stayed at the window a long time, breathing the damp air of the outdoors.

I had come to a decision and had done as I felt I should do; peace descended upon me and I had only to wait. . . .

APRIL, 1878

I am without any news of Aziyadé since the tragic letter I received on March 7th, and now that Achmet is dead, all communication with her is cut off.

I tried any number of means, I wrote innumerable letters in Turkish and in French to innumerable people and I have heard nothing.

I put my last hope in a certain Pogarritz, a good fellow, a faithful friend from there. But I learnt that he had enlisted in a Hungarian volunteer regiment and that he, too, had been killed by the Russians.

Time is passing and I don't know what to do. I dream of returning to the Orient and the ground is burning my feet. . . .

My heart fills with anguish when I think of Her. I swear to you, I love her dearly—I love her differently from the way I did at first. . . . I would give years of my life to receive one more

of her illegible little letters which are so difficult to decipher. If one arrived, I would cry with joy. . . .

PIERRE LOTI.

(Louis Marie Julien Viaud).

JANUARY 15

OF GARDENS

GOD Almighty first planted a garden. And indeed it is the purest of human pleasures. It is the greatest refreshment to the spirits of man; without which buildings and palaces are but gross handiworks; and a man shall ever see that when ages grow to civility and elegancy, men come to build stately sooner than to garden finely; as if gardening were the greater perfection. I do hold it, in the royal ordering of gardens, there ought to be gardens for all the months of the year; in which severally things of beauty may be then in season. For December, and January, and the latter part of November, you must take such things as are green all winter: holly; ivy; bays; juniper; cypress trees; yew; pine-apple-trees; fir-trees; rosemary; lavender; periwinkle, the white, the purple, and the blue; germander; flags; orange-trees; lemon-trees; and myrtle^s, if they be stoved; and sweet marjoram, warm set. There followeth, for the latter part of January and February, the mezer-eon-tree, which then blossoms; crocus-vernus, both the yellow and the gray; primroses; anemones; the early tulippa; hyacinthus orientalis; chamaïris; fritellaria. For March, there come violets, specially the single blue, which are the earliest; the

yellow daffodil; the daisy; the almond-tree in blossom; the peach-tree in blossom; the cornelian-tree in blossom; sweet-briar. In April follow the double white violet; the wall-flower; the stock-gilliflower; the cowslip; flower-delices, and lilies of all natures; rosemary-flowers; the tulippa; the double peony; the pale daffodil; the French honeysuckle; the cherry-tree in blossom; the damson and plum-trees in blossom; the white thorn in leaf; the lilac-tree. In May and June come pinks of all sorts, specially the blush-pink; roses of all kinds, except the musk, which comes later; honeysuckles; strawberries; bugloss; columbine; the French marigold, flos Africanus; cherry-tree in fruit; ribes; figs in fruit; rasps; vine-flowers; lavender in flowers; the sweet satyrian, with the white flower; herba muscaria; lilium convallium; the apple-tree in blossom. In July come gilliflowers of all varieties; musk-roses; the lime-tree in blossom; early pears and plums in fruit; jennetings, codlins. In August come plums of all sorts in fruit; pears, apricocks; berberries; filberds; musk-melons; monkshood, of all colors. In September come grapes; apples; poppies of all colors; peaches; melocotones; nectarines; cornelians; wardenes; quinces. In October and the beginning of November come services; medlars; bullaces; roses cut or removed to come late; hollyhocks; and such like. These particulars are for the climate of London; but my meaning is perceived, that you may have *ver perpetuum* (perpetual spring), as the place affords.

And because the breath of flowers is far sweeter

in the air (where it comes and goes like the warbling of music) than in the hand, therefore nothing is more fit for that delight, than to know what be the flowers and plants that do best perfume the air. Roses, damask and red, are fast flowers of their smells; so that you may walk by a whole row of them, and find nothing of their sweetness; yea though it be in a morning's dew. Bays likewise yield no smell as they grow. Rosemary little; nor sweet marjoram. That which above all others yields the sweetest smell in the air is the violet, specially the white double violet, which comes twice a year; about the middle of April, and about Bartholomew-tide. Next to that is the musk-rose. Then the strawberry-leaves dying, which (yield) a most excellent cordial smell. Then the flower of the vines; it is a little dust, like the dust of a bent, which grows upon the cluster in the first coming forth. Then sweet-briar. Then wall-flowers, which are very delightful to be set under a parlor or lower chamber window. Then pinks and gilliflowers, especially the matted pink and clove gilliflower. Then the flowers of the lime-tree. Then the honeysuckles, so they be somewhat afar off. Of bean-flowers I speak not, because they are field flowers. But those which perfume the air most delightfully, not passed by as the rest, but being trodden upon and crushed, are three: that is, burnet, wild-thyme, and water-mints. Therefore you are to set whole alleys of them, to have the pleasure when you walk or tread.

For gardens (speaking of those which are indeed prince-like, as we have done of buildings), the contents ought not well to be under thirty acres of ground; and to be divided into three parts; a green in the entrance; a heath or desert in the going forth; and the main garden in the midst; besides alleys on both sides. And I like well that four acres of ground be assigned to the green; six to the heath; four and four to either side; and twelve to the main garden. The green hath two pleasures: the one, because nothing is more pleasant to the eye than green grass kept finely shorn; the other, because it will give you a fair alley in the midst, by which you may go in front upon a stately hedge, which is to enclose the garden. But because the alley will be long, and in great heat of the year or day, you ought not to buy the shade in the garden by going in the sun through the green, therefore you are, of either side the green, to plant a covert alley upon carpenter's work, about twelve foot in height, by which you may go in shade into the garden. As for the making of knots or figures, with divers colored earths, that they may lie under the windows of the house on that side which the garden stands, they be but toys; you may see as good sights many times in tarts. The garden is best to be square, encompassed on all the four sides with a stately arched hedge. The arches to be upon pillars of carpenter's work, of some ten foot high, and six foot broad; and the spaces between of the same dimension with the breadth of the arch. Over the arches let there be an entire

hedge of some four foot high, framed also upon carpenter's work; and upon the upper hedge over every arch, a little turret, with a belly, enough to receive a cage of birds: and over every space between the arches some other little figure, with broad plates of round colored glass gilt, for the sun to play upon. But this hedge I intend to be raised upon a bank, not steep, but gently slope, of some six foot, set all with flowers. Also I understand, that this square of the garden should not be the whole breadth of the ground, but to leave on either side ground enough for diversity of side alleys; unto which the two covert alleys of the green may deliver you. But there must be no alleys with hedges at either end of this great enclosure; not at the hither end, for letting your prospect upon this fair hedge from the green; nor at the further end, for letting your prospect from the hedge through the arches upon the heath.

For the ordering of the ground with the great hedge, I leave it to variety of device; advising nevertheless that whatsoever form you cast it into, first, it be not too busy, or full of work. Wherein I, for my part, do not like images cut out in juniper or other garden stuff; they be for children. Little low hedges, round, like welts, with some pretty pyramids, I like well; and in some places, fair columns upon frames of carpenter's work. I would also have the alleys spacious and fair. You may have closer alleys upon the side grounds, but none in the main garden. I wish also,

in the very middle, a fair mount, with three ascents, and alleys, enough for four to walk abreast; which I would have to be perfect circles, without any bulwarks or embossments; and the whole mount to be thirty foot high; and some fine banqueting-house, with some chimneys neatly cast, and without too much glass.

For fountains, they are a great beauty and refreshment; but pools mar all, and make the garden unwholesome, and full of flies and frogs. Fountains I intend to be of two natures; the one that sprinkleth or spouteth water; the other a fair receipt of water, of some thirty or forty foot square, but without fish, or slime, or mud. For the first, the ornaments of images gilt, or of marble, which are in use, do well: but the main matter is so to convey the water, as it never stay, either in the bowls or in the cistern; that the water be never by rest discolored, green or red or the like; or gather any mossiness or putrefaction. Besides that, it is to be cleansed every day by the hand. Also some steps up to it, and some fine pavement about it doth well. As for the other kind of fountain, which we may call a bathing pool, it may admit much curiosity and beauty; wherewith we will not trouble ourselves: as, that the bottom be finely paved, and with images; the sides likewise; and withal embellished with colored glass, and such things of lustre; encompassed also with fine rails of low statuas. But the main point is the same which we mentioned in the former kind of fountain; which is, that the water be in perpet-

ual motion, fed by a water higher than the pool, and delivered into it by fair spouts, and then discharged away under ground by some equality of bores, that it stay little. And for fine devices, of arching water without spilling, and making it rise in several forms (of feathers, drinking glasses, canopies, and the like), they be pretty things to look on, but nothing to health and sweetness.

For the heath, which was the third part of our plot, I wish it to be framed, as much as may be, to a natural wildness. Trees I would have none in it, but some thickets made only of sweet-briar and honeysuckle, and some wild vine amongst; and the ground set with violets, strawberries, and primroses. For these are sweet, and prosper in the shade. And these to be in the heath, here and there, not in any order. I like also little heaps, in the nature of mole-hills (such as are in wild heaths), to be set, some with wild thyme; some with pinks; some with germander, that gives a good flower to the eye; some with periwinkle; some with violets; some with strawberries; some with cowslips; some with daisies; some with red roses; some with *lilium convallium*; some with sweet-williams red; some with bear's-foot: and the like low flowers, being withal sweet and sightly. Part of which heaps are to be with standards of little bushes pricked upon their top, and part without. The standards to be roses; juniper; holly; berberries; (but here and there, because of the smell of their blossom) red currants; gooseberries; rosemary; bays; sweet-briar; and such like.

But these standards to be kept with cutting, that they grow not out of course.

For the side grounds, you are to fill them with variety of alleys, private, to give a full shade, some of them, wheresoever the sun be. You are to frame some of them likewise for shelter, that when the wind blows sharp you may walk as in a gallery. And those alleys must be likewise hedged at both ends, to keep out the wind; and these closer alleys must be ever finely gravelled, and no grass, because of going wet. In many of these alleys, likewise, you are to set fruit-trees of all sorts; as well upon the walls as in ranges. And this would be generally observed, that the borders wherein you plant your fruit-trees be fair and large, and low, and not steep; and set with fine flowers, but thin and sparingly, lest they deceive the trees. At the end of both the side grounds, I would have a mount of some pretty height, leaving the wall of the enclosure breast high, to look abroad into the fields.

For the main garden, I do not deny but there should be some fair alleys ranged on both sides, with fruit-trees; and some pretty tufts of fruit-trees, and arbors with seats, set in some decent order; but these to be by no means set too thick; but to leave the main garden so as it be not close, but the air open and free. For as for shade, I would have you rest upon the alleys of the side grounds, there to walk, if you be disposed in the heat of the year or day; but to make account that the main garden is for the more temperate parts

of the year; and in the heat of summer, for the morning and the evening, or overcast days.

For aviaries, I like them not except they be of that largeness as they may be turfed, and have living plants and bushes set in them; that the birds may have more scope, and natural nestling, and that no foulness appear in the floor of the aviary. So I have made a platform of a princely garden, partly by precept, partly by drawing, not a model, but some general lines of it; and in this I have spared for no cost. But it is nothing for great princes, that for the most part taking advice with workmen, with no less cost set their things together; and sometimes add statuas and such things for state and magnificence, but nothing to the true pleasure of a garden.

FRANCIS BACON.

THE GARDEN

HOW vainly men themselves amaze,
To win the palm, the oak, or bays;
And their incessant labors see
Crown'd from some single herb or tree,
Whose short and narrow-vergéd shade
Does prudently their toils upbraid;
While all the flowers and trees do close,
To weave the garlands of Repose.

Fair Quiet, have I found thee here,
And Innocence thy sister dear?
Mistaken long, I sought you then
In busy companies of men.

Your sacred plants, if here below,
Only among the plants will grow;
Society is all but rude
To this delicious solitude.

No white nor red was ever seen
So amorous as this lovely green.
Fond lovers, cruel as their flame,
Cut in these trees their mistress' name:
Little, alas, they know or heed
How far these beauties hers exceed!
Fair trees! wheres'e'er your bark I wound,
No name shall but your own be found.

When we have run our passion's heat,
Love hither makes his best retreat,
The gods, that mortal beauty chase,
Still in a tree did end their race;
Apollo hunted Daphne so
Only that she might laurel grow;
And Pan did after Syrinx speed
Not as a nymph, but for a reed.

What wondrous life is this I lead!
Ripe apples drop about my head;
The luscious clusters of the vine
Upon my mouth do crush their wine;
The nectarine and curious peach
Into my hands themselves do reach;
Stumbling on melons, as I pass,
Insnared with flowers, I fall on grass.

Meanwhile the mind from pleasure less
Withdraws into its happiness;
That mind, that ocean where each kind
Does straight its own resemblance find;
Yet it creates, transcending these,
Far other worlds, and other seas,
Annihilating all that's made
To a green thought in a green shade.

Here at the fountain's sliding foot,
Or at some fruit-tree's mossy root,
Casting the body's vest aside,
My soul into the boughs does glide;
There, like a bird, it sits and sings,
Then whets and combs its silver wings,
And, till prepared for longer flight,
Waves in its plumes the various light.

Such was that happy garden-state
While man there walk'd without a mate:
After a place so pure and sweet,
What other help could yet be meet!
But 'twas beyond a mortal's share
To wander solitary there:
Two paradises 't were in one,
To live in paradise alone.

How well the skilful gardener drew
Of flowers and herbs this dial new!
Where, from above, the milder sun
Does through a fragrant zodiac run,

And, as it works, the industrious bee
 Computes its time as well as we.
 How could such sweet and wholesome hours
 Be reckon'd, but with herbs and flowers?

ANDREW MARVELL.

MY GARDEN

A GARDEN is a lovesome thing, God wot!
 Rose plot,
 Fringed pool,
 Fern'd grot—

 The veriest school
 Of peace; and yet the fool
 Contends that God is not—
 Not God! in gardens! when the eve is cool?
 Nay, but I have a sign;
 'Tis very sure God walks in mine.

THOMAS EDWARD BROWN.

TINTERN ABBEY

FIVE years have past; five summers, with the
 length
 Of five long winters! and again I hear
 These waters,* rolling from their mountain-springs
 With a soft inland murmur.—Once again
 Do I behold these steep and lofty cliffs,
 That on a wild, secluded scene impress

*The River Wye.

Thoughts of more deep seclusion, and connect
The landscape with the quiet of the sky.
The day is come when I again repose
Here, under this dark sycamore, and view
These plots of cottage-ground, these orchard-tufts,
Which at this season, with their unripe fruits,
Are clad in one green hue, and lose themselves
Mid groves and copses. Once again I see
These hedge-rows, hardly hedge-rows, little lines
Of sportive wood run wild: these pastoral farms,
Green to the very door; and wreaths of smoke
Sent up, in silence, from among the trees!
With some uncertain notice, as might seem
Of vagrant dwellers in the houseless woods,
Or of some hermit's cave, where by his fire
The hermit sits alone.

These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man's eye;
But oft, in lonely rooms, and mid the din
Of towns and cities, I have owed to them,
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart;
And passing even into my purer mind,
With tranquil restoration:—feelings too
Of unremembered pleasure: such, perhaps,
As have no slight or trivial influence
On that best portion of a good man's life,
His little, nameless, unremembered acts
Of kindness and of love. Nor less, I trust,
To them I may have owed another gift,
Of aspect more sublime; that blessed mood,

In which the burden of the mystery,
In which the heavy and the weary weight
Of all this unintelligible world,
Is lightened,—that serene and blessed mood,
In which the affections gently lead us on,
Until, the breath of this corporeal frame
And even the motion of our human blood
Almost suspended, we are laid asleep
In body, and become a living soul:
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.

If this

Be but a vain belief, yet, O, how oft—
In darkness and amid the many shapes
Of joyless daylight; when the fretful stir
Unprofitable, and the fever of the world,
Have hung upon the beatings of my heart—
How oft, in spirit, have I turned to thee,
O sylvan Wye! thou wanderer through the woods,
How often has my spirit turned to thee!

And now, with gleams of half-extinguished
thought,
With many recognitions dim and faint,
And somewhat of a sad perplexity,
The picture of the mind revives again:
While here I stand, not only with the sense
Of present pleasure, but with pleasing thoughts
That in this moment there is life and food
For future years. And so I dare to hope,

Though changed, no doubt, from what I was when
first

I came among these hills; when like a roe
I bounded o'er the mountains, by the sides
Of the deep rivers, and the lonely streams,
Wherever nature led: more like a man
Flying from something that he dreads, than one
Who sought the thing he loved. For nature then
(The coarser pleasures of my boyish days
And their glad animal movements all gone by)
To me was all in all.—I cannot paint
What then I was. The sounding cataract
Haunted me like a passion: the tall rock;
The mountain, and the deep and gloomy wood,
Their colors and their forms, were then to me
An appetite; a feeling and a love,
That had no need of a remoter charm
By thoughts supplied, nor any interest
Unborrowed from the eye.—That time is past,
And all its aching joys are now no more,
And all its dizzy raptures. Not for this
Faint I, nor mourn nor murmur; other gifts
Have followed; for such loss, I would believe,
Abundant recompense. For I have learned
To look on nature, not as in the hour
Of thoughtless youth; but hearing oftentimes
The still, sad music of humanity,
Nor harsh nor grating, though of ample power
To chasten and subdue. And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,

Whose dwelling is the light of setting suns,
And the round ocean, and the living air,
And the blue sky, and in the mind of man:
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things. Therefore am I still
A lover of the meadows and the woods,
And mountains; and of all that we behold
From this green earth; of all the mighty world
Of eye, and ear,—both what they half create,*
And what perceive; well pleased to recognize
In nature and the language of the sense,
The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul
Of all my moral being.

Nor perchance,
If I were not thus taught, should I the more
Suffer my genial spirits to decay:
For thou art with me here upon the banks
Of this fair river; thou my dearest friend,
My dear, dear friend; and in thy voice I catch
The language of my former heart, and read
My former pleasures in the shooting lights
Of thy wild eyes. O, yet a little while
May I behold in thee what I was once,
My dear, dear sister! and this prayer I make,
Knowing that Nature never did betray
The heart that loved her; 'tis her privilege,

*"This line has a close resemblance to an admirable line of Young's, the exact expression of which I do not recollect."—THE AUTHOR.

Through all the years of this our life, to lead
From joy to joy: for she can so inform
The mind that is within us, so impress
With quietness and beauty, and so feed
With lofty thoughts, that neither evil tongues,
Rash judgments, nor the sneers of selfish men,
Nor greetings where no kindness is, nor all
The dreary intercourse of daily life,
Shall e'er prevail against us, or disturb
Our cheerful faith, that all which we behold
Is full of blessings. Therefore let the moon
Shine on thee in thy solitary walk:
And let the misty mountain-winds be free
To blow against thee: and, in after years,
When these wild ecstasies shall be matured
Into a sober pleasure; when thy mind
Shall be a mansion for all lovely forms,
Thy memory be as a dwelling-place
For all sweet sounds and harmonies; O, then,
If solitude or fear or pain or grief
Should be thy portion, with what healing thoughts
Of tender joy wilt thou remember me,
And these my exhortations! Nor, perchance,—
If I should be where I no more can hear
Thy voice, nor catch from thy wild eyes these
gleams
Of past existence,—wilt thou then forget
That on the banks of this delightful stream
We stood together; and that I, so long
A worshipper of Nature, hither came
Unwearied in that service; rather say
With warmer love,—O, with far deeper zeal

Of holier love. Nor wilt thou then forget
That after many wanderings, many years
Of absence, these steep woods and lofty cliffs,
And this green pastoral landscape, were to me
More dear, both for themselves and for thy sake!

WILLIAM WORDSWORTH.

END OF VOLUME I

